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THE GREEK BUCOLIC POETS

THE GREEK BUCOLIC POETS

WITH AN ENGLISH TRANSLATION BY
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PREFACE

TO THE FIRST EDITION

THE translator wishes to record his indebtedness to many predecessors, from the author of the *Sixæ Idillia* to the late Andrew Lang. His thanks are also due, among other friends, to Mr. A. S. F. Gow for allowing him access to the unpublished results of his investigations into the "Bucolic Masquerade" and the Pattern-Poems.

8 October, 1912.

PREFACE

TO THE SIXTH REPRINT

THIS time I have made certain changes and additions in the light of the Papyri and of the best recent work, and included five older emendations, of Hiller's at Theocr. 17. 54, of Schaefer's at Mosch. 3. 74 and 118, of Ahrens' at Mosch. 3. 118, and of Hermann's at *Meg.* 32, and five newer, two of Legrand's at Theocr. 23. 50 and Bion 7. 11, and three of my own at Theocr. 15. 124, 26. 28, and 27. 68. As a step towards what fresh discoveries may some day make practicable I have given the Doric accentuation where it is attested by the Papyri, *e.g.* κορύδοι, ὄμες, μακαρίτις. I am indebted for kind comment and correction to Mr. A. S. F. Gow as before, and to Professor A. Y. Campbell.

J. M. E.

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Δύρα δὴ σοι καὶ κιθάρα λείπεται ὥς κατὰ πόλιν χρήσιμα·
καὶ αὖ κατ' ἀγροὺς τοῖς νομεῦσι σῦριγξ ἂν τις εἶη.

PLATO, *Republic* 399 d.

INTRODUCTION

I.—THE LIFE OF THEOCRITUS

THE external evidence for the life of Theocritus is scanty enough. Beyond a brief statement in Suidas, a casual phrase in Choeroboscus, the epigram Ἄλλος ὁ Χῖος, and a comment upon a passage of Ovid, we have only a few short and not always consistent notes in the commentaries which are contained in the manuscripts. His poems tell us plainly that he was a native of Syracuse, and was familiar also with the districts of Croton and Thurii in Italy, with the island of Cos, with Miletus, and with Alexandria, and that he wrote certain of his works about the twelfth year of Ptolemy Philadelphus. The inscriptions he composed for the statues of Gods and poets connect him, or at least his fame, also with Teos, Paros, Ephesus, and Camirus. The rest—and that means much of the following account—is conjecture.

His parents were Praxagoras and Philinna, both possibly of Coan birth or extraction. His early manhood was spent in the Aegean. He seems to have studied medicine,¹ probably at Samos, under the

¹ In the Argument to XI read προσδιαλέγεται ὁ Θ. ἰατρῶ Νικίᾳ Μιλησίῳ τὸ γένος, ᾧ (mss δs, ὁ) συμφουιτητῆς γέγονεν Ἐρασιστράτου ἰατροῦς ἂν καὶ αὐτὸς (mss ἰατροῦ ὄντος καὶ αὐτοῦ): otherwise both συν- and καὶ αὐτ. are unintelligible.

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famous physician Erasistratus, along with the Milesian Nicias to whom he dedicates the *Cyclops* and the *Hylas*. Theocritus is also said to have been a pupil of the Samian poet Asclepiades, whose epigrams we know in the Anthology. He certainly spent some years at Cos, sitting at the feet of the great poet and critic Philitas, who numbered among his pupils Zenodotus the grammarian, Hermesianax the elegist, and the young man who was afterwards Ptolemy II. This happy period of our author's life is almost certainly recalled in a poem written at a later time, the *Harvest-home*. Philitas probably died about the year 283. Ten years later we find Theocritus at Syracuse, seeking the favour of the young officer who in 274 had been elected general-in-chief after the troubles of Pyrrhus' régime and was soon to be known as Hiero II. The poem we know as *Charites* or *The Graces* probably appeared as epistle-dedicatory to a collection of poems, *Charites* being really the title of the whole book.¹ Such fancy titles were the fashion of the day. Alexander of Aetolia, for instance, published a collection called *The Muses*; the "night-ingales" of Callimachus' famous little poem on Heracleitus are best explained as the name of his old friend's collected poems; and Aratus published a collection actually called by this name, for Helladius²

¹ The scholion on ἡμετέρας χάριτας (l. 6) is τὰ οἰκεῖα ποιήματα. The phrase σποράδες ποικῆ in Artemidorus' introductory poem does not, of course, necessarily imply that hitherto each poem of the three authors had existed separately. There were no magazines. ² ap. Phot. *Bibl.* p. 531 b 14, cf. 532 a 36.

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writes "As Aratus says in the first of his *Charites*," ἐν Χαρίτων πρώτῃ. Whether Theocritus' little book contained any of the extant poems we cannot say. It very possibly contained the *Cyclops* and the *Beloved*, and from the title it may be judged to have comprised no more than three pieces. One biographical point should be noted here; Theocritus was newly come to Syracuse. We gather from the *Charites* that Hiero was by no means the first great man to whom Theocritus had gone for patronage, and it is to be remarked that the poet ascribes the indifference with which he had hitherto been received, not to the disturbed state of the country, but to the commercial spirit of the age. There were no doubt other possible patrons than Hiero in Sicily, but peace and tranquillity had not been known there for many years. The same argument may be used to show that his sojourn in Magna Graecia was not during the decade preceding the publication of the *Charites*. The poem apparently failed like its predecessors; for Theocritus, like his own Aeschinas, was fain to go overseas and seek his fortune at Alexandria.¹

The voyage to Egypt lay by way of the southern Aegean; and we are credibly informed that he now spent some time at Cos. He doubtless had many old friends to see. It was probably on this voyage that he wrote the *Distaff*, to accompany the gift he was taking from Syracuse to the wife of his old friend

¹ Beloch and others put the *Ptolemy* before the *Charites*; but when the latter was written Hiero cannot have been king. See the introduction to the poem,

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Nicias, who was now settled in practice at Miletus. The *Cyclops* is generally regarded as a consolation addressed to the lovesick Nicias. If this is true, it would follow on this placing of the *Distaff* that the *Cyclops* was written before the *Charites*; for it implies that Nicias, to whom it was doubtless sent as a letter, was then unmarried. The probable age of the two friends in 273 points, as we shall see, the same way. If on the other hand we may regard the *Cyclops* as an outpouring of soul on the part of the lovesick Theocritus, the author likening himself, and not Nicias, to Polyphemus, the two lines—all that has been preserved—of Nicias' reply¹ may be interpreted with more point: "Love has, it seems, made you a poet," a compliment upon the first serious piece of work of his friend's that he had seen. This interpretation puts the *Cyclops* long before the *Charites*, independently of the dating of the *Distaff*. In any case, the *Cyclops* is certainly an early poem. The same visit to Nicias may have been the occasion of the eighth epigram, an inscription for the base of the new statue of Asclepius with which the doctor had adorned his consulting-room. We may well imagine that Nicias employed his friend in order to put a little money in his pocket; for his own epigrams in the Anthology show clearly that he could have written an excellent inscription himself.

The *Love of Cynisca*, with its hint of autobiography

¹ ἦν ἄρ' ἀληθὲς τοῦτο, Θεόκριτε· οἱ γὰρ Ἔρωτες | πολλοὺς ποιητὰς
ἐδίδαξαν τοὺς πρὶν ἀμούσους.

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and its friendly flattery of Philadelphus, was in all probability written about this time. There is no doubt as to the approximate dates of the *Ptolemy* and the *Women at the Adonis Festival*. They must both have been written at Alexandria between the king's marriage with his sister Arsinoë—this took place sometime between 278 and 273—and her death in 270. The *Ptolemy* cannot be much later than 273; for it is clear that the Syrian war was in its early days, and this began in 274.

At this point it becomes necessary to discuss a question of great importance not only to the biographer of Theocritus but to the historian of the Pastoral. Does the *Harvest-home* deal with real persons? The scene of the poem is Cos. We have the characters Simichidas and Lycidas and the dumb characters Eucritus and Amyntas; the two songs mention in connexion with one or other of these persons Ageanax, Tityrus, Aratus, Aristis, Philinus, and two unnamed shepherds of Acharnae and Lycopè; in another part of the poem—though these are not necessarily to be reckoned as friends of the others—we have Philitas, and Sicelidas of Samos. Of these, Philitas certainly, and Aratus possibly, are the well-known poets; Philinus may or may not be the Coan Philinus who won at Olympia in 264 and 260 and who is probably the Philinus of the *Spell*; Aristis is a clip-form of some compound like Aristodamus; Amyntas is also called Amyntichus. The Tityrus, to whom, in the guise of a goatherd,

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Theocritus dedicates the *Serenade*, is almost certainly a real person, and as certainly, Tityrus was not his real name; Tityrus here may or may not be the same person. Sicelidas, on external grounds, is certainly to be identified with the poet Asclepiades; it is to be noted that he is called Sicelidas elsewhere than in Theocritus; but he and Philitas are in a sense outside this discussion. Lastly, Amyntas bears a royal name. We know Ptolemy Philadelphus to have been taught by Philitas; and though his father was reputed the son of Lagus, the Macedonians were proud to believe him to be actually the son of Philip of Macedon, whose father was Amyntas. It is generally thought that Philitas went to Philadelphus; but in view both of the climate of Egypt and of the great probability that from 301 Cos was a vassal either of Ptolemy I or of his son-in-law Lysimachus, it is at least as likely that Philadelphus went to Philitas. Cos, moreover, was Philadelphus' birth-place.¹

If these were the only facts before us, sufficient evidence would be still to seek; for there is unfortunately some doubt as to the identity of Aratus. But there are other considerations which, taken with these, bring us near to certainty. If Lycidas is not a real person, why does the poet insist upon his characteristic laugh, and emphasise the

¹ It is worth noting here that Vergil in his *Bucolics* uses the royal Macedonian name Iollas. Did Theocritus in a lost poem use this for some great Macedonian of the family of Antipater?

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excellence of his pastoral get-up? If Aristis is not a real person, why is he so carefully described, and what business has he in the poem? It is Aratus' love, not Aristis' knowledge of it, that is important to the narrative. Lastly, there is the tradition of the scholia that the narrator is either Theocritus or one of his friends, of which alternatives the former is far the more probable. The conclusion we must come to is that we are dealing throughout with real persons, some of whom have their ordinary names and others not. This does not mean, of course, that the "other-names" were invented for the occasion by the poet. Rather should they be considered pet-names by which these persons were known to their friends. There can be no certain identification.

A further question arises. Whence did Theocritus derive the notion of staging himself and his friends as herdsmen? The answer is not far to seek. First, the Greek mind associated poetry directly with music; and secondly, Greek herdsmen were then, as they are still, players and singers. The poets of his day, some of whom dealt like him with country life, would naturally appear, to a country-loving poet like Theocritus, the literary counterparts, so to speak, of the herdsmen, and their poetry in some sense the art-form of the herdsman's folk-music. It is not perhaps without ulterior motive that Lycidas the poet-goatherd is made to claim fellowship with Comatas the goatherd-poet. The accident that combined this staging with the use of pet-names in

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this poem, is responsible, through Vergil's imitations, for the modern notion of the Pastoral.

Let us now return to the life of Theocritus. If, as is generally believed, the *Harvest-home* is autobiographical, it was written after the author had won some measure of fame—he makes himself say that he is “no match *yet awhile* for the excellent Sice-lidas”—, and the passage about the “strutting cocks of the Muses' yard” is a reference to Apollonius of Rhodes and his famous controversy with Callimachus, Theocritus declaring his allegiance to the latter, who maintained that the long epic poem was out of date. This controversy in all probability began upon the publication of the first edition of Apollonius' *Argonautica*. The date of this is unfortunately disputed, but it can hardly have been earlier than 260. A further shred of biography may perhaps be derived from a consideration of the story of Comatas in relation to the cruel death of Sotades.¹ This brave outspoken poet denounced Ptolemy's incestuous marriage, and was thrown into prison. After languishing there for a long time he made good his escape, but falling eventually into the hands of an admiral of the Egyptian fleet, was shut up in a leaden vessel and drowned in the sea. This strange method of execution calls for some explanation. One is tempted to think that Sotades was a friend of Theocritus—he was a writer of love-poems of the type of XII, XXIX, and XXX—, and that after his friend

¹ Plut. *de Puer. Educ.* 15, Athen. 14. 621.

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had been some years in prison Theocritus wrote the *Harvest-home*, hinting that Sotades had suffered long enough, and sheltering himself under a reminder of his own early acquaintance with the king and a declaration of his allegiance to the great court-poet Callimachus. On the unfortunate man's escape, we may imagine, the story of the frustration of the mythical king's cruel purpose became directly applicable to the situation; the phrase *κακαῖσιν ἀτασθαλίαισιν ἄνακτος* was now genuine censure and the particle *θῆν* real sarcasm; and when the admiral sent word of the recapture, Ptolemy with a grim irony ordered that the modern Comatas should be shut up in a modern chest and put beyond reach of the assistance of the bees. Here again we can arrive at no date. All we know is that Sotades' offence must have been committed about 275 and that he lay a long time in prison.

We do not know for certain where Theocritus spent the rest of his life. Perhaps after the protest of the *Harvest-home* and its tragic sequel he found it prudent to retire from Alexandria. But whether he now left Egypt or not, it is more than probable that he spent some time during his later years in Cos. There was close intercourse during this period between Cos and Alexandria, and if he did not make the island his home, he may well have paid long summer visits there. Besides the *Harvest-home*, there are two certainly Coan poems, the *Thyrsis* and the *Spell*, and these would seem to belong rather to this

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than to an earlier period. Apart altogether from the question of actual impersonation, it is impossible to resist the conclusion that when speaking of the Sicilian Thyrsis and the song he sang at Cos, Theocritus had himself at the back of his mind, and that when he wrote of 'Thyrsis' victory over the Libyan, he was thinking of some contest of his own—perhaps one of the Dionysiac contests mentioned in the *Ptolemy*—with Callimachus of Cyrenè. And it can hardly be a mere coincidence that in the *Spell* Theocritus makes the athlete boast of having "outrun the fair Philinus," and that a Coan named Philinus won at Olympia in 264 and 260 ; it is only reasonable to suppose that Theocritus wrote these words when Philinus' name was on every Coan lip.

Except that in XXX the poet speaks of the first appearance of grey hairs upon his head, and that in the *Beloved* the comparison of the maid to the thrice-wed wife, which could not fail to offend the thrice-wed Arsinoë, must have been written before the author's sojourn at Alexandria, there is nothing to indicate to what period of his life the remaining poems belong.

The list of Theocritus' works given by Suidas tells us that we possess by no means all of the works once ascribed to him. His *Bucolic Poems*, ἔπη or δράματα βουκολικὰ were in the time of Suidas, or rather of the writers upon whom he drew, his chief title to fame. Of the *Epigrams* or *Inscriptions* we have some, if not all, known as his in antiquity. The *Hymns* are now

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represented by the *Ptolemy*, the *DioscURI*, the *Berenice* fragment, and perhaps the *Charites*. The *Lyric Poems* must have included the *Distaff* and XXIX and XXX, and perhaps also the *Beloved* and the *Epithalamy*. The books known as *Elegies*, *Iambics*, *Funeral Laments*, and *The Heroines*, and the single poem called *The Daughters of Proetus*—perhaps known to Vergil,—all these are lost without a trace. It is strange that Suidas' list apparently omits all mention of the non-pastoral mimes, the *Love of Cynisca*, the *Spell*, and the *Women at the Adonis Festival*, and of the little epics *Hylas* and *The Little Heracles*. The *Spell* may have been included among the *Lyric Poems*, its claim to be so classed lying in the peculiar way in which, though it is a personal narrative, the refrain is used throughout as if it were a song. We may perhaps guess that the four other poems belonged to the remaining book of Suidas' list, the *Hopes*,¹ and that this was a collection published by Theocritus soon after his arrival in Egypt, with the *Love of Cynisca* standing first as a sort of dedication to his friend Ptolemy and echoing the title's veiled request for his patronage.

The name εἰδύλλια, idyls, as applied to the poems of Theocritus, is certainly as old as the commentaries which accompany the text, and some of these probably go back to the first century before Christ. It was known to Pliny the Younger as a collective

¹ A book of the same title is ascribed by Suidas to Callimachus.

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title for a volume of short poems; there is a collection bearing this name among the works of Ausonius. But it was apparently unknown as the title of Theocritus' poems to Suidas and his predecessors. The meaning of it is "little poems." We are told that Pindar's Epinician Odes were known as *εἰδη*, and Suidas uses the same word in describing the works of Sotades. There is no warrant for the interpretation "little pictures."

If we may accept the identification of the "pretty little Amyntas" with Philadelphus, we can get a very close approximation to the date of Theocritus' birth. Philadelphus was born in 309. At the time described in the *Harvest-home* he is obviously about fifteen. In the same poem Theocritus has already attained something of a reputation, but is still a young man. We shall not be far wrong if we put his age at twenty-two or three. He was born then about the year 316, and when he wrote the *Charites* he was about forty-three. This would suit admirably the autobiographical hint in the *Love of Cynisca* that the poet's hair at the time of writing was just beginning to go grey. If the Berenice of the fragment preserved by Athenaeus is the wife, not of Soter, but of Euergetes, it would follow that Theocritus was at the Alexandrian court in his seventieth year. It is at any rate certain that he did not die young; for Statius calls him *Siculus senex*.¹

¹ *Silv.* 5. 3. 151.

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A scholiast on Ovid's *Ibis* l. 549

*Utve Syracosio praestricta fauce poetae,
Sic animae laqueo sit via clausa tunc,*

tells us that this is "the Syracusan poet Theocritus, who was arrested by king Hiero for making an attack upon his son, the king's object being merely to make him think that he was going to be put to death. But when Hiero asked him if he would avoid abusing his son in future, he began to abuse him all the more, and not only the son but the father too. Whereat the king in indignation ordered him to be put to death in real earnest, and according to some authorities he was strangled and according to others beheaded." There is nothing improbable in this story. When Theocritus was sixty-five Hiero's son Gelo would be nineteen; we know of no other Syracusan poet who met such a fate; and Antigonos' treatment of Theocritus of Chios and Ptolemy's of Sotades show how the most enlightened rulers of the day could deal with adverse criticism. But whether we believe it or no, the story is evidence for a tradition that Theocritus' last days were spent in Sicily; and we may well imagine that he died at Syracuse, that birthplace, as he calls it, of good men and true, where his fellow-citizens long afterwards pointed out to the collector of inscriptions the statue of his great forerunner Epicharmus, and the words which he once wrote for its base, little thinking perhaps that the time would

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come when his eulogy would apply as truly to himself: "They that have their habitation in the most mighty city of Syracuse have set him up here, as became fellow-townsmen, in bronze in the stead of the flesh, and thus have remembered to pay him his wages for the great heap of words he hath builded; for many are the things he hath told their children profitable unto life. He hath their hearty thanks."

II.—THE LIFE OF MOSCHUS

The evidence for the life of Moschus is contained in a notice in Suidas and a note appended to the *Runaway Love* in the Anthology. These tell us that he was of Syracuse, a grammarian and a pupil of Aristarchus, and that he was accounted the second Bucolic poet after Theocritus. Aristarchus taught at Alexandria from 180 to about 144. The year 150 will then be about the middle of Moschus' life. He is almost certainly to be identified with the Moschus who is mentioned by Athenaeus as the author of a work on the Rhodian dialect, in which he explained that λεπαστή was an earthenware vessel like those called πτωματίδες but wider in the mouth. None of Moschus' extant works are really Bucolic; for the *Lament for Bion* is certainly by another hand.

III.—THE LIFE OF BION

All we know of Bion is gathered from references in Suidas and Diogenes Laertius, from the above-mentioned note in the Anthology, and from the poem

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upon his death written by a pupil who was a native of Magna Graecia. The third of the Bucolic poets, as he was apparently reckoned in antiquity, was born at a little place called Phlossa near Smyrna. His pupil calls his poetry Dorian and connects him with Syracuse and the Muses of Sicily. But this may be no more biographical than his phrase "Bion the neatherd." According to his pupil he was the leading Bucolic poet of his day, and it is unfortunate that most of the poems that have come down to us under his name,¹ though all quoted as extracts from his *Bucolica*, are really not pastorals at all. It is noteworthy that Diogenes calls him μελικὸς ποιητής, a lyric poet. The description lyric poems would apply—in Alexandrian times—to the *Adonis* and perhaps to some of the smaller poems too. Either Diogenes knew the collection by the title of μέλη βουκολικά, or there were two collections of which he knew only one.

If we may take his pupil literally, Bion was murdered by means of poison. There is really nothing to settle his date. Suidas' order, Theocritus, Moschus, Bion, is probably to be regarded as chronological, and a comparison of the styles of the two last poets points to Bion having been the later. In the present state of our knowledge it would be unwise to draw a contrary conclusion from the omission of Moschus' name from the autobiographical passage of the *Lament*.

¹ The *Adonis* has been ascribed to him on the authority of the *Lament for Bion*.

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IV.—THE TEXT

The text of this edition is based upon Ahrens and Ziegler. It owes much also to von Wilamowitz-Moellendorff. To the last scholar's excellent edition, as also to his various books and articles, particularly the brilliant *Textgeschichte der griechischen Bukoliker*, I am deeply indebted throughout the volume. In many passages, as is well known, the text of the Bucolic poets is by no means settled. In most of these I have adopted the emendations of other scholars, giving my acknowledgments, where the change is important, at the foot of the page. In some cases—those marked E in the notes—I have preferred my own. Most editors of the classics will be human enough, I hope, to sympathise with my lack of modesty in this respect. There has not always been room for more than the merest indication of my reasons. These will shortly be given, by the kindness of the editors, in the *Classical Review*.¹ There is much to be said for Professor von Wilamowitz-Moellendorff's re-arrangement of the order of the poems. The usual position of the *Spell* is particularly unfortunate; for it leads the student to reckon it as a pastoral, which it is not. But the post-Renaissance order has been too long established, I think, to be upset now without great inconvenience; and so I have ventured to retain it.

¹ In a few important cases the full references to the *C.R.* are now (1916) given in the notes.

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V.—THE TRANSLATION

In translating the Bucolic Poets my aim has been briefly this: to translate not so much the words as their meaning, to observe not merely the obvious English idioms of syntax but the more evasive but equally important ones of stress, word-order, and balance, and to create an atmosphere of association in some sense akin to the atmosphere of the original. The present fashion, set by Mr. Myers in his Pindar, of translating classical verse into archaic prose, has much in its favour, and in rendering the songs of Theocritus' shepherds into verse I have not discarded it without due consideration. In Theocritus' day there was a convention which made it possible for him, without violating literary propriety, to represent the folk-song of a shepherd in the metre of the Epic. Some generations before, this would have been out of the question. A song in hexameters would have been a contradiction in terms. A somewhat similar convention nowadays makes prose the suitable literary vehicle of dialogue or narrative, but there is no firmly-established convention of using prose to represent song. A literary folk-song, if one may use the term, would now be impossible in blank verse, let alone prose.

So I have chosen to render the songs of Theocritus' shepherds in rhyme, and used with only two exceptions the common ballad-metre written long, with seven, or where there is a medial pause, six, stresses

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to the line, employing occasional archaisms of word or rhythm not alien, I hope, to a metre which has for us associations of simple living and unsophisticated modes of thought.

In the prose parts of my translation of the pastorals I have adopted an archaic style partly because the shepherd in modern literature does not talk the only modern dialect I know, that of the upper middle-class, and partly in an endeavour to create in them an atmosphere similar to that of the songs. I have extended archaism to two of the three non-pastoral mimes for kindred reasons, to the Love-Poems because they are so Elizabethan in spirit, to the Epic poems because the Epic is necessarily, under modern conditions, archaic, and to the rest because it is the fashion of the day.¹ The *Women at the Adonis Festival* is on a separate footing. It is so entirely modern in spirit, and the chief characters so closely resemble the average educated Englishwoman, that the only thing to do is to disregard the few anachronisms of name and custom and render it into Colloquial Suburban.

¹ Verse-translations of the *Distaff* will be found in the *Cambridge Review* for Dec. 8, 1910, and of XXIX and XXX in the *Classical Review* for March and May, 1911.

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Editiones Principes :—

Theocritus was first printed with the *Works and Days* of Hesiod at Milan about the year 1480, but the edition contains only I—XVIII. The Aldine edition of 1495 contains Theocritus I—XXVIII and lines 1–24 of XXIX, Bion I, Moschus I—III, *Megara*, *The Dead Adonis*, and the *Pipe*. The Juntine edition of 1515 added the *Inscriptions*, and the *Wings* and *Axe* of Simias. The *Altar* of Dosiadas first appeared in the edition of Callierges in 1516. The rest of Bion and Moschus as well as the *Egg* of Simias were added in the editions of Mekerchus (1565), Stephanus (1566), or Ursinus (1568); but the poems and fragments of Bion and Moschus quoted by Stobaeus in his *Florilegium* had already been printed in the early editions of that work, the first of which was published by Victor Trincavellus in 1536. The latter half of Theocritus XXIX was first edited by Casaubon on page 75 of his Commentary to Diogenes Laertius published at Morges in 1583. The *Second Altar* was first commented on by Scaliger in his *Letters* (*Opera Posthuma*, Paris, 1610, p. 469), and first edited by Salmasius in his *Inscriptionum Herodis Attici Explicatio* (Paris, 1619). Theocritus XXX, which, till the discovery of the Antinoë Papyrus published by Hunt and Johnson in 1930, occurred only in the Ambrosian MS. known as B 75, was long overlooked, but was discovered by Ziegler in 1864, and first published by Bergk in 1865.

The Best Critical Text of the Bucolic Poets is that of von Wilamowitz-Moellendorff (Oxford, 1905, 1906).

The Best English Commentary, which, however, contains only Theocritus and the *Megara* and omits certain passages, is that of Cholmeley (London, 1919, etc.).

Other Books Helpful to the Student are—

Ahrens: *Bucolicorum Reliquiae* (Leipzig, 1855), an edition with Latin critical notes and copious

BIBLIOGRAPHY

- introduction dealing with the MSS, early printed editions and versions, etc.
- Fritzsche: *Theocriti Idyllia* (Leipzig, 1870), an edition with Latin notes critical and exegetical.
- Ziegler: *Theocriti Carmina* (Tübingen, 1879) and *Bionis et Moschi Carmina* (Tübingen, 1868), texts with Latin critical notes.
- von Wilamowitz-Moellendorf: *Textgeschichte der griechischen Bukoliker* (Berlin, 1906), a history of the text, accompanied by a series of articles dealing with certain poems and passages and discussing various questions, such as the proper names used by Theocritus and the dates of the composition of his various works; and *Bion von Smyrna* (Berlin, 1900), an edition of the *Lament for Adonis* with notes introductory, critical and exegetical, accompanied by a verse translation in German.
- Legrand: *Étude sur Théocrite* (Paris, 1898), a series of essays upon such questions as the authenticity of the various poems, the life of Theocritus, and his style and vocabulary; and *Bucoliques Grecs* (Budé, Paris, 1925-7), text and translation of Theocritus with introduction and short notes critical and exegetical.
- Lang: *Theocritus, Bion, and Moschus* (London, 1880, etc.), an English prose translation with an introduction on *Theocritus and his Age*.
- Kerlin: *Theocritus in English Literature* (Lynchburg, Virginia, 1910), an exhaustive account of the English translations of Theocritus and the imitations of him and references to him in English literature.
- Haeberlin: *Carmina Figurata Graeca* (Hanover, 1887), a text of the Pattern-Poems with Latin notes introductory, critical and exegetical.
- Powell: *Collectanea Alexandrina* (Oxford, 1925), text of Simias' *Wings*, etc., with critical notes.
- Wendel: *Scholia in Theocritum Vetera* (Lipsiae, 1914).

THE BUCOLIC POETS

ΒΟΥΚΟΛΙΚΑ

Βουκολικαὶ Μοῖσαι σποράδες ποκά, νῦν δ' ἅμα
 πᾶσαι
ἐντὶ μιᾷς μάνδρας, ἐντὶ μιᾷς ἀγέλας.

Ἄλλος ὁ Χῖος· ἐγὼ δὲ Θεόκριτος, ὃς τάδ' ἔγραψα
 εἰς ἀπὸ τῶν πολλῶν εἰμὶ Συρακοσίῳ,
υἱὸς Πραξαγόραο περικλειτῆς τε Φιλίνης·
 Μοῦσαν δ' ὀθνεῖην οὔτιν' ἐφελκυσάμην.

THE BUCOLIC POETS

INTRODUCTORY POEMS

THE Muses of the country, scattered abroad ere this, are now of one fold and of one flock.

THE Chian is another man ; the Theocritus who wrote this book is one of the many that are of Syracuse, the son of Praxagoras and the famed Philina, and his Muse is the Muse of his native land.

The first of the above poems would appear to have been written for the title-page of the first collected edition of the Bucolic poets, published by the grammarian Artemidorus early in the first century before Christ ; the second is thought to have stood upon the title-page of a separate edition of Theocritus, published by Artemidorus' son Theon. "The Chian" is believed by some to be Homer, but is more probably the orator and epigrammatist Theocritus of Chios.

I

THE POEMS OF THEOCRITUS

B

I.—THYRSIS

A SHEPHERD and a goatherd meet in the pastures one noontide, and compliment each other upon their piping. The shepherd, *Thyrsis* by name, is persuaded by the other—for a cup which he describes but does not at first show—to sing him *The Affliction of Daphnis*, a ballad which tells how the ideal shepherd, friend not only of Nymph and Muse, but of all the wild creatures, having vowed to his first love that she should be his last, pined and died for the love of another. The ballad is divided into three parts marked by changes in the refrain. The first part, after a complaint to the Nymphs of their neglect, tells how the herds and the herdsmen gathered about the dying man, and *Hermes* his father, and *Priapus* the country-god of fertility whom he had flouted, came and spoke and got no answer. In the second part, the slighted Love-Goddess comes, and gently upbraids him, whereat he breaks silence with a threat of vengeance after death. The lines of his speech which follow tell in veiled ironic terms what the vengeance of this friend of wild things will be; for *Anchises* was

THEOCRITUS I

afterwards blinded by bees, Adonis slain by a boar, and Cypriis herself wounded by Diomed. The speech is continued with a farewell to the wild creatures, and to the wells and rivers of Syracuse. In the third part he bequeaths his pipe to Pan, ends his dying speech with an address to all Nature, and is overwhelmed at last in the river of Death. The scene of the mime is Cos, but Thyrsis comes from Sicily, and Sicily is the scene of his song.

NOTE.—For able discussions of the Cup see A. S. F. Gow, *Journal of Hellenic Studies* 1913. 207, and A. Y. Campbell, *Annual of Archaeology and Anthropology* 1931. 19.

ΘΕΟΚΡΙΤΟΥ

I.—ΘΥΡΣΙΣ

ΘΥΡΣΙΣ

Ἄδύ τι τὸ ψιθύρισμα καὶ ἡ πίτυς αἰπόλε τήνα
ἂ ποτὶ ταῖς παγαῖσι μελίσσεται, ἀδὺ δὲ καὶ τὸ
συρίσδες· μετὰ Πᾶνα τὸ δεύτερον ἄθλον ἀποισῇ.
αἶκα τήνος ἔλη κεραδὸν τράγον, αἶγα τὸ λαψῇ·
αἶκα δ' αἶγα λάβῃ τήνος γέρας, ἐς τὲ καταρρεῖ
ἡ χίμαρος· χιμάρῳ δὲ καλὸν κρέας, ἔστε κ'
ἀμέλξης.

ΑΙΠΟΛΟΣ

ἄδιον ὦ ποιμὴν τὸ τεδὸν μέλος ἢ το καταχὲς
τῇν' ἀπὸ τᾶς πέτρας καταλείβεται ὑψόθεν ὕδωρ.
αἶκα ταὶ Μοῖσαι τὰν οὔριον δῶρον ἄγωνται,
ἄρνα τὸ σακίταν λαψῇ γέρας· αἶ δέ κ' ἀρέσκη
τήνας ἄρνα λαβεῖν, τὸ δὲ τὰν οὔριον ὕστερον· ἀξίη.

10

ΘΥΡΣΙΣ

λῆς ποτὶ τᾶν Νυμφᾶν, λῆς αἰπόλε τεῖδε καθίξας,
ὥς τὸ κάταντες τοῦτο γεώλοφον αἶ τε μυρίκαι,
συρίσδεν; τὰς δ' αἶγας ἐγὼν ἐν τῷδε νομῶ.

THE POEMS OF THEOCRITUS

I.—THYRSIS

THYRSIS

SOMETHING sweet is the whisper of the pine that makes her music by yonder springs, and sweet no less, master Goatherd, the melody of your pipe. Pan only shall take place and prize afore you; and if they give him a horny he-goat, then a she shall be yours; and if a she be for him, why, you shall have her kid; and kid's meat's good eating till your kids be milch-goats.

GOATHERD

As sweetly, good Shepherd, falls your music as the resounding water that gushes down from the top o' yonder rock. If the Muses get the ewe-lamb to their meed, you shall carry off the cosset; and if so be they choose the cosset, the ewe-lamb shall come to you.

THYRSIS

'Fore the Nymphs I pray you, master Goatherd, come now and sit ye down here by this shelving bank and these brush tamarisks and play me a tune. I'll keep your goats the while.

"cosset" : a pet lamb.

THE BUCOLIC POETS

ΑΙΠΟΛΟΣ

οὐ θέμις ὦ ποιμὴν τὸ μεσαμβρινὸν οὐ θέμις
ἄμμιν

συρίσδεν. τὸν Πᾶνα δεδοίκαμες· ἡ γὰρ ἀπ' ἄγρας
τανίκα κεκμακῶς ἀμπαύεται· ἔστι δὲ πικρός,
καὶ οἱ αἰεὶ δριμεῖα χολὰ ποτὶ ῥινὶ κάθηται.
ἀλλὰ τὸ γὰρ δὴ Θύρσι τὰ Δάφνιδος ἄλγε' αἶειδες
καὶ τὰς βουκολικὰς ἐπὶ τὸ πλεόν ἴκεο Μοῖσας, 20
δεῦρ' ὑπὸ τὰν πτελέαν ἐσδώμεθα τῷ τε Πριήπῳ
καὶ τὰν κραναιᾶν κατεναντίον, ἅπερ ὁ θῶκος
τῆνος ὁ ποιμενικὸς καὶ ταὶ δρύες. αἱ δέ κ' αἰείσῃς,
ὥς ὅκα τὸν Λιβύαθε ποτὶ Χρόμιν ἄσας ἐρίσδων,
αἰγά τέ τοι δωσῶ διδυματόκον ἐς τρεῖς ἀμέλξαι,
ἃ δὴ ἔχοισ' ἐρίφως ποταμέλγεται ἐς δύο πέλλας,
καὶ βαθὺ κισσύβιον κεκλυσμένον ἀδέϊ κηρῷ,
ἀμφῶες, νεοτευχές, ἔτι γλυφάνοιο ποτόσδον.

τῷ περὶ μὲν χεῖλη μαρύεται ὑψόθε κισσός,¹
κισσὸς ἐλιχρύσῳ κεκονιμένος· ἃ δὲ κατ' αὐτὸν 30
καρπῷ ἔλιξ εἰλείται ἀγαλλομένα κροκόεντι.²
ἐντοσθεν δὲ γυνά τι θεῶν δαίδαλμα τέτυκται,
ἀσκητὰ πέπλω τε καὶ ἄμπυκι. πᾶρ δέ οἱ ἄνδρες
καλὸν ἐθειράζοντες ἀμοιβαδὶς ἄλλοθεν ἄλλος
νεικεῖουσ' ἐπέεσσι. τὰ δ' οὐ φρενὸς ἅπτεται αὐτᾶς·
ἀλλ' ὅκα μὲν τήνον ποτιδέρεται ἄνδρα γελάσα,
ἄλλοκα δ' αὖ ποτὶ τὸν ῥιπτεῖ νόον. οἱ δ' ὑπ'
ἔρωτος

δηθὰ κυλοιδιόωντες ἐτώσια μοχθίζοντι.

¹ mss also τῷ ποτὶ ὑψόθε Junt: mss ὑψόθι ² ἃ δὲ is ἐλιχρύσος and ἔλιξ an adjective E (Cl. Rev. 1912. 241): others ἃ δὲ ἔλιξ "the ivy-tendril"

THEOCRITUS I, 15-38

GOATHERD

No, no, man; there's no piping for me at high noon. I go in too great dread of Pan for that. I wot high noon's his time for taking rest after the swink o' the chase; and he's one o' the tetchy sort; his nostril's ever sour wrath's abiding-place. But for singing, you, Thyrsis, used to sing *The Affliction of Daphnis* as well as any man; you are no 'prentice in the art of country-music. So let's come and sit yonder beneath the elm, this way, over against Priapus and the fountain-goddesses, where that shepherd's seat is and those oak-trees. And if you but sing as you sang that day in the match with Chromis of Libya, I'll not only grant you three milkings of a twinner goat that for all her two young yields two pailfuls, but I'll give you a fine great mazer to boot, well scoured with sweet beeswax, and of two lugs, bran-span-new and the smack of the graver upon it yet.

The lip of it is hanged about with curling ivy, ivy freaked with a cassidony which goes twisting and twining among the leaves in the pride of her saffron fruitage. And within this bordure there's a woman, fashioned as a God might fashion her, lapped in a robe and a snood about her head. And either side the woman a swain with fair and flowing locks, and they bandy words the one with the other. Yet her heart is not touched by aught they say; for now 'tis a laughing glance to this, and anon a handful of regard to that, and for all their eyes have been so long hollow for love of

"Priapus and the fountain-goddesses": effigies. "Mazer": a carved wooden cup. "freaked": *lit.* "dusted." "Cassidony": the Everlasting or Golden-Tufts; for another interpretation see p. 527.

THE BUCOLIC POETS

τοῖς δὲ μέτα γριπεύς τε γέρων πέτρα τε τέτυκται
λεπράς, ἐφ' ᾧ σπεύδων μέγα δίκτυον ἐς βόλον
ἔλκει

40

ὁ πρέσβυς κάμνουντι τὸ καρτερόν ἀνδρὶ ἐοικώς.
φαίης κα γυίων νιν ὅσον σθένος ἔλλοπιεύειν
ὧδέ οἱ ῥῶδήκαντι κατ' αὐχένα πάντοθεν ἴνες
καὶ πολιῶ περ ἑόντι, τὸ δὲ σθένος ἄξιον ἄβας.

τυτθὸν δ' ὅσσον ἄπωθεν ἀλιτρύτοιο γέροντος
πυρναίαις σταφυλαῖσι καλὸν βέβριθεν ἀλώα,
τὰν ὀλίγος τις κῶρος ἐφ' αἵμασιαῖσι φυλάσσει
ἤμενος· ἀμφὶ δέ νιν δὺ ἁλώπεκες, ἃ μὲν ἀν' ὄρχως
φοιτῇ σινομένα τὰν τρώξιμον, ἃ δ' ἐπὶ πῆρα
πάντα δόλον τεύχοισα τὸ παιδίον οὐ πρὶν ἀνησεῖν 50
φατὶ πρὶν ἢ ἡ κρατίσδον¹ ἐπὶ ξηροῖσι καθίξη.
αὐτὰρ ὄγ' ἀνθερίκοισι καλὰν πλέκει ἀκριδοθήραν
σχοίνῳ ἐφαρμόσδων· μέλεται δέ οἱ οὔτε τι
πῆρας

οὔτε φυτῶν τοσσῆνον, ὅσον περὶ πλέγματι γαθεῖ.
παντὰ δ' ἀμφὶ δέπας περιπέπταται ὑγρὸς ἄκανθος,
αἰολίχον θάημα²· τέρας κέ τυ θυμὸν ἀτύξαι.

τῷ μὲν ἐγὼ πορθμῆϊ Καλυδνίῳ³ αἰγά τ' ἔδωκα
ῶνον καὶ τυρόεντα μέγαν λευκοῖο γάλακτος·

¹ ἢ (ἀ)κρατίσδον E, cf. Suidas ἀκρατίζω: mss ἀκράτιστον (scholia also ἀκρατισμόν), which some editors explain "till he have wrecked (or safely docked) the breakfast"

² αἰολίχον schol., cf. αἰόλος, πυρρός, πυρρίχος (4. 20): schol. also with Hesychius αἰολικόν: mss αἰπολικόν θάημα Wilamowitz-Moellendorff, cf. *Anth. P.* 9. 101, Auson. *Epist.* 14. 33, Hesych.: mss τι θάημα ³ πορθμῆι Καλυδνίῳ schol.: schol. also with mss πορθμεῖ Καλυδωνίῳ

her, they spend their labour in vain. Besides these there's an old fisher wrought on't and a rugged rock, and there stands gaffer gathering up his great net for a cast with a right good will like one that toils might and main. You would say that man went about his fishing with all the strength o's limbs, so stands every sinew in his neck, for all his grey hairs, puffed and swollen; for his strength is the strength of youth.

And but a little removed from master Weather-beat there's a vineyard well laden with clusters red to the ripening, and a little lad seated watching upon the hedge. And on either side of him two foxes; this ranges to and fro along the rows and pilfers all such grapes as be ready for eating, while that setteth all his cunning at the lad's wallet, and vows he will not let him be till he have set him breaking his fast with but poor victuals to his drink. And all the time the urchin's got star-flower-stalks a-platting to a reed for to make him a pretty gin for locusts, and cares never so much, not he, for his wallet or his vines as he takes pleasure in his platting. And for an end, mark you, spread all about the cup goes the lissom bear's-foot, a sight worth the seeing with its writhen leaves; 'tis a marvellous work, 'twill amaze your heart.

Now for that cup a ferryman of Calymnus had a goat and a gallant great cheese-loaf of me, and never

"Breaking his fast": the chief feature of a Greek breakfast, as the word ἀκπαρίζω shows, was unmixed wine; this, being in a bottle, the fox, even if he wished it, could not expect to get at. "To his drink": cf. Plato, *Rep.* 372 B, ἐπιπίνοντες τοῦ οἴνου, "drinking the wine to the food." Calymnus is an island near Cos.

THE BUCOLIC POETS

οὐδέ τί πω ποτὶ χεῖλος ἐμὸν θίγεν, ἀλλ' ἔτι κεῖται
 ἄχραντον. τῷ κά τυ μάλα πρόφρων ἀρεσαίμαν, 60
 αἶκα μοι τὸν φίλος τὸν ἐφίμερον ὕμνον ἀείσης.
 κοῦ τί τυ κερτομέω. πόταγ' ὠγαθέ· τὰν γὰρ ἀοιδὰν
 οὐ τί πα εἰς Ἀΐδαν γε τὸν ἐκλελάθοντα φυλαξεῖς;

ΘΥΡΣΙΣ

Ἄρχετε βουκολικᾶς Μοῖσαι φίλαι ἄρχετ' ἀοιδᾶς.
 Θύρσις ὅδ' ὥξ Αἴτνας, καὶ Θύρσιδος ἀδέα φωνά.
 πᾶ ποκ' ἄρ' ἦσθ', ὅκα Δάφνις ἐτάκετο, πᾶ ποκα
 Νύμφαι;

ἢ κατὰ Πηνειῷ καλὰ τέμπεα, ἢ κατὰ Πίνδω;
 οὐ γὰρ δὴ ποταμοῖο μέγαν ῥόον εἶχετ' Ἀνάπῳ,
 οὐδ' Αἴτνας σκοπιάν, οὐδ' Ἀκιδος ἱερὸν ὕδωρ.

ἄρχετε βουκολικᾶς Μοῖσαι φίλαι ἄρχετ' ἀοιδᾶς. 70
 τῆνον μὰν θῶες, τῆνον λύκοι ὠρύσαντο,
 τῆνον χῶκ δρυμοῖο λέων ἔκλαυσε θανόντα.

ἄρχετε βουκολικᾶς Μοῖσαι φίλαι ἄρχετ' ἀοιδᾶς.
 πολλαὶ οἱ παρ ποσσὶ βόες, πολλοὶ δέ τε ταῦροι,
 πολλαὶ δὲ δαμάλαι καὶ πόρτιες ὠδύραντο.

ἄρχετε βουκολικᾶς Μοῖσαι φίλαι ἄρχετ' ἀοιδᾶς.
 ἦνθ' Ἐρμᾶς πράτιστος ἀπ' ὠρεος, εἶπε δέ· Ὀ Δάφνι,
 τίς τυ κατατρύχει; τίνος ὠγαθὲ τόσσον ἔρασαι;¹

ἄρχετε βουκολικᾶς Μοῖσαι φίλαι ἄρχετ' ἀοιδᾶς.

¹ perh. ἐρᾶσαι, cf. 2. 149 n.

THEOCRITUS I, 59-79

yet hath it touched my lip; it still lies unhandselled by. Yet right welcome to it art thou, if like a good fellow thou'lt sing me that pleasing and delightful song. Nay, not so; I am in right earnest. To't, good friend; sure thou wilt not be hoarding that song against thou be'st come where all's forgot?

THYRSIS (sings)

Country-song, sing country-song, sweet Muses.

'Tis Thyrsis sings, of Etna, and a rare sweet voice hath he.

Where were ye, Nymphs, when Daphnis pined? ye Nymphs, O'where were ye?

Was it Peneius' pretty vale, or Pindus' glens? 'twas never

Anápus' flood nor Etna's pike nor Acis' holy river.

Country-song, sing country-song, sweet Muses.

When Daphnis died the foxes wailed and the wolves they wailed full sore,

The lion from the greenwood wept when Daphnis was no more.

Country-song, sing country-song, sweet Muses.

O many the lusty steers at his feet, and many the heifers slim,

Many the calves and many the kine that made their moan for him.

Country-song, sing country-song, sweet Muses.

Came Hermes first, from the hills away, and said "O Daphnis, tell,

"Who is't that fretteth thee, my son? whom lovest thou so well?"

Country-song, sing country-song, sweet Muses.

"Peneius, Pindus": a river and a mountain in Thessaly
"Anapus, Acis": rivers of Sicily.

THE BUCOLIC POETS

ἦνθον τοὶ βοῦται, τοὶ ποιμένες, ὥπόλοι ἦνθον· 80

πάντες ἀνηρώτευν, τί πάθοι κακόν. ἦνθ' ὁ Πρίηπος
κῆφα· 'Δάφνι τάλαν, τί νυ τάκεαι; ἅ δὲ τὲ
κώρα¹

πάσας ἀνὰ κρίνας, πάντ' ἄλσεα ποσσὶ φορεῖται—
ἄρχετε βουκολικῶς Μοῖσαι φίλαι ἄρχετ'
ἀοιδᾶς—

ζάτεισ'· ἃ δύσερώς τις ἄγαν καὶ ἀμήχανος ἐσσί.
βούτας μὲν ἐλέγευ, νῦν δ' αἰπόλῳ ἀνδρὶ εἰόκας·
ὥπόλος ὅκκ' ἐσορῇ τὰς μηκίδας οἷα βατεῦνται,
τάκεται ὀφθαλμῶς, ὅτι οὐ τράγος αὐτὸς ἔγεντο,—
ἄρχετε βουκολικῶς Μοῖσαι φίλαι ἄρχετ'
ἀοιδᾶς—

καὶ τὸ δ' ἐπεὶ κ' ἐσορῆς τὰς παρθένους οἷα γελᾶντι, 90
τάκεαι ὀφθαλμῶς, ὅτι οὐ μετὰ ταῖσι χορεύεις.
τὼς δ' οὐδὲν ποτελέξαθ' ὁ βουκόλος, ἀλλὰ τὸν
αὐτῷ
ἄννε πικρὸν ἔρωτα, καὶ ἐς τέλος ἄννε μοίρας.

ἄρχετε βουκολικῶς Μοῖσαι πάλιν ἄρχετ' ἀοιδᾶς.
ἦνθέ γε μὰν ἀδεῖα καὶ ἡ Κύπρις γελάοισα,²
λάβρη μὲν γελάοισα, βαρὺν δ' ἀνὰ θυμὸν ἔχοισα,
κεῖπε· 'τύ θην τὸν Ἔρωτα κατεύχεο Δάφνι
λυγιξεῖν

¹ τὲ Wil. from Laur. 32. 16 and Paris. 3832: other mss γε, τοι, τι ² ἀδεῖα = ἡδέα Sch. Gen. (Reiske)

THEOCRITUS I, 80-97

The neatherds came, the shepherds came, and the
goatherds him beside,

All fain to hear what ail'd him; Priapus came and
cried

"Why peak and pine, unhappy wight, when thou
mightest bed a bride?

"For there's nor wood nor water but hath seen her
footsteps flee—

Country-song, sing country-song, sweet Muses—

"In search o' thee. O a fool-in-love and a feeble is
here, perdye!

"Neatherd, forsooth? 'tis goatherd now, or 'faith, 'tis
like to be;—

"When goatherd in the rutting-time the skipping
kids doth scan,

"His eye grows soft, his eye grows sad, because he's
born a man;—

Country-song, sing country-song, sweet Muses—

"So you, when ye see the lasses laughing in gay riôt,

"Your eye grows soft, your eye grows sad, because
you share it not."

But never a word said the poor neathérd, for a
bitter love bare he;

And he bare it well, as I shall tell, to the end that
was to be.

Country-song, more country-song, ye Muses.

But and the Cyprian came him to, and smiled on
him full sweetly—

For though she fain would foster wrath, she could not
choose but smile—

And cried "Ah, braggart Daphnis, that wouldst
throw Love so featly!

THE BUCOLIC POETS

ἦρ' οὐκ αὐτὸς Ἔρωτος ὑπ' ἀργαλέω ἐλυνγίχθης;¹
 ἄρχετε βουκολικᾶς Μοῖσαι πάλιν ἄρχετ' αἰοιδᾶς.
 τὰν δ' ἄρα χῶ Δάφνις ποταμείβετο· 'Κύπρι
 βαρεῖα,

100

Κύπρι νεμεσσατά, Κύπρι θνατοῖσιν ἀπεχθής,
 ἤδη γὰρ φράσδῃ πάνθ' ἄλιον ἄμμι δεδουκεῖν;
 Δάφνις κῆν' Αἶδα κακὸν ἔσσεται ἄλγος Ἔρωτι.—
 ἄρχετε βουκολικᾶς Μοῖσαι πάλιν ἄρχετ'
 αἰοιδᾶς—

οὐ¹ λέγεται τὰν Κύπριν ὁ βουκόλος; ἔρπε ποτ'
 Ἰδαν,

ἔρπε ποτ' Ἀγχίσαν. τῆνεί δρῦες ἡδὲ² κύπειρος,
 αἱ δὲ³ καλὸν βομβεῦντι ποτὶ σμάνεσσι μέλισσαι.

ἄρχετε βουκολικᾶς Μοῖσαι πάλιν ἄρχετ' αἰοιδᾶς.
 ὠραῖος χῶδωνις, ἐπεὶ καὶ μῆλα νομεύει
 καὶ πτῶκας βάλλει καὶ θηρία πάντα διώκει.

110

ἄρχετε βουκολικᾶς Μοῖσαι πάλιν ἄρχετ' αἰοιδᾶς.
 αὖτις ὅπως στασῇ Διομήδεος ἄσσον ἰοῖσα,
 καὶ λέγε· τὸν βούταν νικῶ Δάφνιν, ἀλλὰ μάχεν
 μοι.

ἄρχετε βουκολικᾶς Μοῖσαι πάλιν ἄρχετ' αἰοιδᾶς.
 ὦ λύκοι, ὦ θῶες, ὦ ἄν' ὦρεα φωλάδες ἄρκτοι,
 χαίρεθ'· ὁ βουκόλος ὑμῖν ἐγὼ Δάφνις οὐκέτ' ἄν'
 ὕλαν,

¹ οὐ Graefe: mss and schol. οὐ against the dialect Wil from Plutarch: mss ὦδε ² ἡδὲ
³ αἱ δὲ Wil from Plutarch: mss ὦδε

THEOCRITUS 1, 98-116

“Thou’rt thrown, methinks, thyself of Love’s so grievous guile.”

Country-song, more country-song, ye Muses.

Then out he spake; “O Cypris cruel, Cypris vengeful yet,

.. Cypris hated of all flesh! think’st all my sun be set?

“I tell thee even ’mong the dead Daphnis shall work thee ill:—

Country-song, more country-song, ye Muses—

“Men talk of Cypris and the hind; begone to Ida hill,

“Begone to hind Anchises; sure bedstraw there doth thrive

“And fine oak-trees and pretty bees all humming at the hive.

Country-song, more country-song, ye Muses.

“Adonis too is ripe to woo, for a’ tends his sheep o’ the lea

“And shoots the hare and a-hunting goes of all the beasts there be.

Country-song, more country-song, ye Muses.

“And then I’ld have thee take thy stand by Diomed, and say

“‘I slew the neatherd Daphnis; fight me thou to-day.’

Country-song, more country-song, ye Muses.

“But ’tis wolf farewell and fox farewell and bear o’ the mountain den,

“Your neatherd fere, your Daphnis dear, ye’ll never see agen, .

THE BUCOLIC POETS

οὐκέτ' ἀνὰ δρυμός, οὐκ ἄλσεα. χαῖρ' Ἀρέθοισα
καὶ ποταμοί, τοὶ χεῖτε καλὸν κατὰ Θυμβρίδος
ὔδωρ.

ἄρχετε βουκολικᾶς Μοῖσαι πάλιν ἄρχετ' αἰοιδᾶς.
Δάφνις ἐγὼν ὅδε τήνος ὁ τὰς βόας ὥδε νομεύων, 120
Δάφνις ὁ τὼς ταύρως καὶ πόρτιας ὥδε ποτίσδων.
ἄρχετε βουκολικᾶς Μοῖσαι πάλιν ἄρχετ' αἰοιδᾶς.

ὦ Πὰν Πάν, εἴτ' ἐσσὶ κατ' ὄρεα μακρὰ Λυκαίῳ,
εἴτε τύγ' ἀμφιπολεῖς μέγα Μαίναλον, ἔνθ' ἐπὶ
νᾶσον

τὰν Σικελάν, Ἑλίκας δὲ λίπε ρίον αἰπύ τε σᾶμα
τῆνο Λυκαονίδαο, τὸ καὶ μακάρεσσιν ἀγῆτόν.

λήγετε βουκολικᾶς Μοῖσαι ἵτε λήγετ' αἰοιδᾶς.
ἐνθ' ὦναξ καὶ τάνδε φέρειν πακτοῖο¹ μελίπνουν
ἐκ κηρῶ σύριγγα καλὰν περὶ χεῖλος ἐλκτάν·
ἦ γὰρ ἐγὼν ὑπ' ἔρωτος ἐς Ἀῖδος ἔλκομαι ἤδη. 130

λήγετε βουκολικᾶς Μοῖσαι ἵτε λήγετ' αἰοιδᾶς.
νῦν ἴα μὲν φορέοιτε βῆτοι, φορέοιτε δ' ἄκανθαι,
ἡ δὲ καλὰ νάρκισσος ἐπ' ἀρκεύθοισι κομάσαι·
πάντα δ' ἑναλλα² γένοιντο, καὶ ἡ πίτυς ὄχνας
ἐνείκαι,
Δάφνις ἐπεὶ θνᾶσκει, καὶ τὰς κύνας ὠλαφος
ἔλκοι,

¹ So Reiske from Schol.: mss φέρ' εὐπάκτοιο ² mss also
with *Oxyrhynchus Papyrus* 2064 (c. A.D. 180) read ἀναλλα

THEOCRITUS I, 117-135

.. By glen no more, by glade no more. And 'tis
O farewell to thee,

“ Sweet Arethuse, and all pretty waters down
Thymbris vale that flee ;

Country-song, more country-song, ye Muses ;

“ For this, O this is that Daphnis, your kine to field
did bring,

“ This Daphnis he, led stirk and steer to you
a-watering.

Country-song, more country-song, ye Muses.

“ And Pan, O Pan, whether at this hour by Lycee's
mountain-pile

“ Or Maenal steep thy watch thou keep, come away
to the Sicil isle,

.. Come away from the knoll of Helicè and the howe
lift high i' the lea,

“ The howe of Lycæon's child, the howe that Gods in
heav'n envye ;

Country-song, leave country-song, ye Muses ;

“ Come, Master, and take this pretty pipe, this pipe
of honey breath,

“ Of wax well knit round lips to fit ; for Love hales
mé to my death.

Country-song, leave country-song, ye Muses.

“ Bear violets now ye briers, ye thistles violets
too ;

“ Daffodilly may hang on the juniper, and all things
go askew ;

“ Pines may grow figs now Daphnis dies, and hind
tear hound if she will,

“ Arethusa ”: the fountain of Syracuse. “ Helicè, Lycaon's
child ”: the tombs of Helicè and her son Arcas were famous
sights of Arcadia.

THE BUCOLIC POETS

κῆξ ὀρέων τοὶ σκῶπες ἀηδόσι δηρίσαιντο'.¹

λήγετε βουκολικᾶς Μοῖσαι ἵτε λήγετ' ἀοιδᾶς.
 χῶ μὲν τόσσ' εἰπὼν ἀπεπαύσατο· τὸν δ' Ἀφροδίτα
 ἤθελ' ἀνορθῶσαι· τά γε μὰν λῖνα πάντα λελοίπει
 ἐκ Μοιρᾶν, χῶ Δάφνις ἔβα ρόον. ἔκλυσε δῖνα² 140
 τὸν Μοῖσαις φίλον ἄνδρα, τὸν οὐ Νύμφαισιν
 ἀπεχθῆ.

λήγετε βουκολικᾶς Μοῖσαι ἵτε λήγετ' ἀοιδᾶς.

καὶ τὸν δίδου τὰν αἶγα τό τε σκύφος, ὥς κεν³
 ἀμέλξας
 σπείσω ταῖς Μοῖσαις. ὦ χαίρετε πολλάκι Μοῖσαι,
 χαίρετ'· ἐγὼ δ' ὕμνιν καὶ ἐς ὕστερον ἄδιον ἄσῳ.

ΑἰΠΟΛΟΣ

πλήρῆς τοι μέλιτος τὸ καλὸν στόμα Θύρσι γένοιτο,
 πλήρες δὲ σχαδόνων, καὶ ἀπ' Αἰγίλῳ ἰσχάδα
 τρώγοις
 ἀδεῖαν, τέττιγος ἐπεὶ τυγα φέρτερον ἄδεις.
 ἡνίδε τοι τὸ δέπας· θᾶσαι φίλος, ὥς καλὸν ὄσδει·
 Ὀρᾶν πεπλῦσθαι νιν ἐπὶ κράναισι δοκησεῖς. 150
 ὦδ' ἴθι Κισσαίθα, τὸν δ' ἄμελγέ νιν. αἶ δὲ χίμαιραι,
 οὐ μὴ σκιρτασεῖτε⁴, μὴ ὁ τράγος ὕμνιν ἀναστῇ.

¹ δηρίσαιντο Scaliger from Verg. *Ecl.* 8. 55: mss γαρύσαιντο
² perh. ἔκλιε δῖνα E = the encircling Acheron shut him in:
 cf. Cramer *A. O.* 4. 195. 8 κλείω ὁ β ἀρίστος ἔκλιον διὰ τοῦ ἰ ὡς
 ἐπιθον ³ κεν: mss also νιν ⁴ Porson: mss σκιρτασῇτε

THEOCRITUS I, 136-152

“ And the sweet nightingale be outsung i’ the dale
by the scritch-owl from the hill.”

Country-song, leave country-song, ye Muses

Such words spake he, and he stayed him still ;
and O, the Love-Ladye,
She would fain have raised him where he lay, but
that could never be.

For the thread was spun and the days were done
and Daphnis gone to the River,
And the Nymphs’ good friend and the Muses’ fere
was whelmed i’ the whirl for ever.

Country-song, leave country-song, ye Muses.

There ; give me the goat and the tankard, man :
and the Muses shall have a libation of her milk.
Fare you well, ye Muses, and again fare you well,
and I’ll e’en sing you a sweeter song another day.

GOATHERD

Be your fair mouth filled with honey and the
honeycomb, good Thyrsis ; be your eating of the
sweet figs of Aegilus ; for sure your singing’s as
delightful as the cricket’s chirping in spring.
Here’s the cup (*taking it from his wallet*). Pray mark
how good it smells ; you’ll be thinking it hath been
washed at the well o’ the Seasons. Hither, Brown-
ing ; and milk her, you. A truce to your skip-
ping, ye kids yonder, or the buckgoat will be after
you.

“Gone to the River” : Acheron, the river of Death ; or
“over the River” (ἐβα = crossed, so schol.) “Whelmed
i’ the whirl” : or “pent by the flood.”

II.—THE SPELL

THIS monologue, which preserves the dialogue-form by a dumb character, consists of two parts; in the first a Coan girl named Simaetha¹ lays a fire-spell upon her neglectful lover, the young athlete Delphis, and in the second, when her maid goes off to smear the ashes upon his lintel, she tells the Moon how his love was won and lost. The scene lies not far from the sea, at a place where three roads meet without the city, the roads being bordered with tombs. The Moon shines in the background, and in the foreground is a wayside shrine and statue of Hecate with a little altar before it. Upon this altar, in the first part of the rite, the poor girl burns successively barley-meal, bay-leaves, a waxen puppet, and some bran; next, the coming of the Goddess having been heralded by the distant barking of dogs and welcomed with the beating of brass, amid the holy silence that betokens her presence Simaetha pours the libation and puts up her chief prayer; lastly she burns the herb hippomanes and a piece of the fringe of her lover's cloak. The incantation which begins and ends

¹ She is not a professional sorceress, see l. 91.

THEOCRITUS II

the four-line stanza devoted to the burning of each of these things, as well as the two central stanzas belonging to the holy silence and the libation, is addressed to the magic four-spoked wheel which still bears the name of the bird that was originally bound to such wheels, and which is kept turning by Simaetha throughout the rite.¹ When Thestylis withdraws with the collected ashes in the libation-bowl, her mistress begins her soliloquy. This consists of two halves, the first of which is divided, by a refrain addressed to the listening Moon, into stanzas, all, except the last, of five lines; then instead of the refrain comes the climax of the story, put briefly in two lines, and the second half begins, with its tale of desertion. In the latter half the absence of the refrain with its lyric and romantic associations is intended to heighten the contrast between then and now, between the fulness of joy and the emptiness of despair. Towards the end both of the first and of the second parts of the poem there is a suggestion that Simaetha only half believes in the efficacy of her spell; for she threatens that if it fails to bring back Delphis' love to her, poison shall prevent his bestowing it elsewhere.

¹ See an able article by A. S. F. Gow, *Journal of Hellenic Studies* 1934.

II.—ΦΑΡΜΑΚΕΥΤΡΙΑΙ

Πᾶ μοι ταὶ δάφναι; φέρε Θεστυλί. πᾶ δὲ τὰ φίλτρα;

στέψον τὰν κελέβαν φοινικέῳ οἶδς ἁώτῳ,
ὥς τὸν ἐμὸν βαρὺν εὔντα φίλον καταθύσομαι
ἄνδρα,

ὅς μοι δωδεκαταῖος ἀφ' ᾧ τάλας¹ οὐδὲ ποθίκει,
οὐδ' ἔγνω, πότερον τεθνάκαμες ἢ ζοῖ εἰμές,
οὐδὲ θύρας ἄραξεν ἀνάρσιος. ἦρά οἱ ἀλλὰ
οἴχετ'² ἔχων ὃ τ' Ἔρως ταχινὰς φρένας ἄ τ'
Ἀφροδίτα;

βασεῦμαι ποτὶ τὰν Τιμαγήτοιο παλαίστραν
αὔριον, ὥς νιν ἴδω καὶ μέμψομαι οἷά με ποιεῖ.
νῦν δέ νιν ἐκ θυέων καταδήσομαι.³ ἀλλὰ Σελάνα 10
φαίνει καλόν· τὴν γὰρ ποταείσομαι, ἄσυχε⁴
δαῖμον,

τᾷ χθονίᾳ θ' Ἑκάτα, τὰν καὶ σκύλακες τρομέοντι
ἐρχομένην νεκύων ἀνὰ τήρια καὶ μέλαν αἶμα.
χαῖρ' Ἑκάτα δασπλῆτι, καὶ ἐς τέλος ἄμμιν ὀπάδει
φάρμακα ταῦτ' ἔρδοισα χερεῖονα μήτε τι Κίρκας
μήτε τι Μηδείας μήτε ξανθὰς Περιμήδας.

ἱυγξ, ἔλκε τὺ τήνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.
ἄλφιτά τοι πρᾶτον πυρὶ τάκεται· ἀλλ' ἐπίπασσε
Θεστυλί. δειλαία, πεῖ τὰς φρένας ἐκπεπότασαι;

¹ Papyrus Antinoensis (c. 500 A.D.) with some mss τάλαν
² οἴχετ' E: mss ᾤχετ' ³ so Tour and P. Ant. here and at
3 and 159: mss καταθύσομαι ⁴ ἄσυχε Kiessling: mss ἄσυχα,
from l. 100?

II.—THE SPELL

WHERE are my bay-leaves? Come, Thestylis; where are my love-charms? Come crown me the bowl with the crimson flower o' wool; I would fain have the fire-spell to my cruel dear that for twelve days hath not so much as come anigh me, the wretch, nor knows not whether I be alive or dead, nay nor even hath knocked upon my door, implacable man. I warrant ye Love and the Lady be gone away with his feat fancy. In the morning I'll to Timagetus' school and see him, and ask what he means to use me so; but, for to-night, I'll put the spell o' fire upon him.

So shine me fair, sweet Moon; for to thee, still Goddess, is my song, to thee and that Hecat infernal who makes e'en the whelps to shiver on her goings to and fro where these tombs be and the red blood lies. All hail to thee, dread and awful Hecat! I prithee so bear me company that this medicine of my making prove potent as any of Circe's or Medea's or Perimed's of the golden hair.

Wryneck, wryneck, draw him hither.

First barley-meal to the burning. Come, Thestylis; throw it on. Alack, poor fool! whither are thy wits gone wandering? Lord! am I become a thing

THE BUCOLIC POETS

ἡρά γέ θην¹ μυσαρὰ καὶ τὴν ἐπίχαρμα τέτυγμαι; 20
πάσσο' ἅμα καὶ λέγε· 'ταῦτα τὰ Δέλφιδος ὅστια
πάσσω.'

Ἰυγξ, ἔλκε τὸ τήνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.
Δέλφιδος ἔμ' ἀνίασεν· ἐγὼ δ' ἐπὶ Δέλφιδι δάφναν
αἶθω· χῶς αὐτὰ λακεῖ μέγα κάκκυρίσασα
ἐξαπίνας² ἄφθη κούδ' ἐσποδὸν εἰδομες αὐτὰς,
οὔτω τοι καὶ Δέλφιδος ἐνὶ φλογὶ σάρκ' ἀμαθύνει.

Ἰυγξ, ἔλκε τὸ τήνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.
ὡς τοῦτον τὸν κῶρον³ ἐγὼ σὺν δαίμονι τάκω,
ὡς τάκοιθ' ὑπ' ἔρωτος ὁ Μύνδιος αὐτίκα Δέλφιδος.
χῶς δινεῖθ' ὅδε ρόμβος ὁ χάλκεος ἐξ Ἀφροδίτας, 30
ὡς τήνος δινοῖτο ποθ' ἀμετέραισι θύραισιν.⁴

Ἰυγξ, ἔλκε τὸ τήνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.
νῦν θυσῶ τὰ πίτυρα. τὸ δ' Ἄρτεμι καὶ τὸν ἐν
"Αἶδα

κινήσαις ἀδάμαντα καὶ εἴ τί περ ἀσφαλὲς ἄλλο.
Θεστυλί, ταὶ κύνες ἄμμιν ἀνὰ πτόλιν ὠρύονται.
ἀ θεὸς ἐν τριόδοισι· τὸ χαλκέον ὡς τάχος ἄχει.

Ἰυγξ, ἔλκε τὸ τήνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.
ἡνίδε σιγῇ μὲν πόντος, σιγῶντι δ' αἰῆται·
ἀ δ' ἐμὰ οὐ σιγῇ στέρνων ἐντοσθεν ἀνία,
ἀλλ' ἐπὶ τήνῳ πᾶσα καταίθομαι, ὅς με τάλαιναν 40
ἀντὶ γυναικὸς ἔθηκε κακὰν καὶ ἀπάρθενον εἶμεν.

Ἰυγξ, ἔλκε τὸ τήνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.
ἐς τρεῖς ἀποσπένδω κῆς τρεῖς τάδε, πότνια, φωνῶ·
εἴτε γυνὰ τήνῳ παρακέκλινται εἴτε καὶ ἀνῆρ,

¹ So *P. Ant.*: mss τοι ² κάκκυρίσασα ἐξαπίνας *Et Mag.*
and *Hdn.* (cf. *Garin Stud. Ital. Filol. cl.* 1907): mss κακκυ-
ρίσασα (or κακυρ.) κῆξαπίνας, *P. Ant.* κακκ.υρίσασα ³ κῶρον
E., cf. *Verg. Eccl.* 8, *Hor. Epod.* 17, *On. Her.* 6. 91; *Soph. fr.*
481a κόρον αἰστώσας πυρὶ; 15. 120: mss κηρόν, from a gloss
⁴ ll. 27-31 follow 41 in *P. Ant.* and one ms

THEOCRITUS II, 20-44

a filthy drab like thee may crow over? On, on with the meal, and say "These be Delphis' bones I throw."

Wryneck, wryneck, draw him hither.

As Delphis hath brought me pain, so I burn the bay against Delphis. And as it crackles and then lo! is burnt suddenly to nought and we see not so much as the ash of it, e'en so be Delphis' body whelmed in another flame.

Wryneck, wryneck, draw him hither.

As this puppet melts for me before Hecat, so melt with love, e'en so speedily, Delphis of Myndus. And as this wheel of brass turns by grace of Aphrodite, so turn he and turn again before my threshold.

Wryneck, wryneck, draw him hither.

Now to the flames with the bran. O Artemis, as thou movest the adamant that is at the door of Death, so mayst thou move all else that is unmovable. Hark, Thestylis, where the dogs howl in the town. Sure the Goddess is at these cross-roads. Quick, beat the pan.

Wryneck, wryneck, draw him hither.

Lo there! now wave is still and wind is still, though never still the pain that is in my breast; for I am all afire for him, afire alas! for him that hath made me no wife and left me to my shame no maid.

Wryneck, wryneck, draw him hither.

Thrice this libation I pour, thrice, Lady, this prayer I say: be woman at this hour or man his

"Myndus": a town of Caria, opposite Cos. "Turn and turn again before my threshold": waiting to be let in; cf. 7. 122.

THE BUCOLIC POETS

τόσσον ἔχοι λάθας, ὅσσον ποκὰ Θησέα φαντὶ
ἐν Δία λασθήμεν ἐϋπλοκάμῳ Ἀριάδνας.

ἱυγξ, ἔλκε τὺ τήνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.
ἵππομανὲς φυτόν ἐστι παρ' Ἀρκάσι, τῷ δ' ἐπὶ
πάσαι

καὶ πῶλοι μαίνονται ἂν' ὥρεα καὶ θοαὶ ἵπποι.
ὥς καὶ Δέλφιν ἰδοίμι, καὶ ἐς τόδε δῶμα περάσαι 50
μαινομένῳ ἵκελος λιπαρᾶς ἔκτοσθε παλαιστρας.

ἱυγξ, ἔλκε τὺ τήνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.
τοῦτ' ἀπὸ τᾶς χλαίνας τὸ κράσπεδον ὤλεσε
Δέλφιν,

ὡγὼ νῦν τίλλοισα κατ' ἀγρίῳ ἐν πυρὶ βύλλῳ.
αἰαὶ Ἔρως ἀνιარέ, τί μεν μέλαν ἐκ χροὸς αἶμα
ἐμφὺς ὡς λιμνάτις ἅπαν ἐκ βδέλλα πέπωκας;

ἱυγξ, ἔλκε τὺ τήνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.
σαύραν τοι τρίψασα κακὸν ποτὸν αὔριον οἰσῶ.
Θεστυλί, νῦν δὲ λαβοῖσα τὸ τὰ θρόνα ταυῦθ'
ὑπόμαξον

τὰς τήνῳ φλιᾶς καθ' ὑπέρτερον ἅς ἔτι καὶ νύξ,¹ 60
καὶ λέγ' ἐπιφθύζοισα. 'τὰ Δέλφιδος ὅστια μάσσω.'² 62

ἱυγξ, ἔλκε τὺ τήνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.

νῦν δὴ μῶνα ἐοῖσα πόθεν τὸν ἔρωτα δακρύσω;
τηνῶθ' ἀρξεῦμαι,³ τίς μοι κακὸν ἄγαγε τοῦτο.

ἦνθ' ἂ τ' Ὀλύβούλοιο καναφόρος ἄμμιν Ἀναξῶ
ἄλσος ἐς Ἀρτέμιδος, τᾷ δὴ πύκα⁴ πολλὰ μὲν ἄλλα
θηρία πομπεύσκε περισταδόν, ἐν δὲ λείαινα.

φράζεο μεν τὸν ἔρωθ' ὅθεν ἵκετο, πότνα Σελάνα.

¹ νύξ Buech. : mss, *P. Ant.* νῦν ² μάσσω Ahlwardt: mss
πάσσω, from l. 21 ³ τηνῶθ' ἀρξεῦμαι Wil: mss ἐκ τήνῳ δ'
ἄρξω or ἐκ τίνος ἄρξωμαι (and ἀρξομαι) ⁴ πύκα Th. Fritzsche:
mss ποκα

61 ἐκ θυμῷ δέδεμαι, ὁ δέ μεν λόγον οὐδένα ποιεῖ, not in the
best mss nor in *P. Ant.*

THEOCRITUS II, 45-69

love-mate, O be that mate forgotten even as old
Theseus once forgot the fair-tressed damsel in Dia.

Wryneck, wryneck, draw him hither.

Horse-madness is a herb grows in Arcady, and
makes every filly, every flying mare run a-raving in
the hills. In like case Delphis may I see, aye,
coming to my door from the oil and the wrestling-
place like one that is raving mad.

Wryneck, wryneck, draw him hither.

This fringe hath Delphis lost from his cloak, and
this now pluck I in pieces and fling away into the
ravening flame. Woe's me, remorseless Love! why
hast clung to me thus, thou muddy leech, and
drained my flesh of the red blood every drop?

Wryneck, wryneck, draw him hither.

I'll bray thee an eft to-morrow, and an ill drink
thou shalt find it. But for to-night take thou
these ashes, Thestylis, while 'tis yet dark, and
smear them privily upon his lintel above, and spit
for what thou doest and say "Delphis' bones I
smear."

Wryneck, wryneck, draw him hither.

Now I am alone. Where shall I begin the lament
of my love? Here be 't begun; I'll tell who 'twas
brought me to this pass.

One day came Anaxo daughter of Eubulus our
way, came a-basket-bearing in procession to the
temple of Artemis, with a ring of many beasts about
her, a lioness one.

List, good Moon, where I learnt my loving.

"Dia": Naxos, where Theseus abandoned Ariadne. "Spit
for what thou doest": to avert ill-luck.

THE BUCOLIC POETS

καί μ' ἄ Θευμαρίδα Θρᾷσσα τροφός, ἄ μακαρίτις, 70
 ἀγχίθυρος¹ ναίοισα, κατεύξατο καὶ λιτάνευσε
 τὰν πομπὰν θάσασθαι· ἐγὼ δέ οἱ ἄ μέγαλοιτος
 ὠμάρτευν βύσσοιο καλὸν σύροισα χιτῶνα
 κάμφιστειλαμένα τὰν ξυστίδα τὰν Κλεαρίστας.

φράζεό μεν τὸν ἔρωθ' ὅθεν ἵκετο, πότνα Σελάνα.
 ἦδη δ' εὔσα μέσαν κατ' ἁμαξιτόν, ἃ τὰ Λύκωνος,
 εἶδον Δέλφιν ὁμοῦ τε καὶ Εὐδάμιππον ἰόντας,
 τοῖς δ' ἦς ξανθοτέρα μὲν ἐλιχρύσοιο γενειάς,
 στήθεα δὲ στίλβοντα πολὺν πλέον ἢ τὴν Σελάνα,
 ὡς ἀπὸ γυμνασίου καλὸν πόνον ἄρτι λιπόντων. 80

φράζεό μεν τὸν ἔρωθ' ὅθεν ἵκετο, πότνα Σελάνα.
 χῶς ἴδον, ὡς ἐμάνην, ὡς μεν περὶ² θυμὸς ἰάφθη
 δειλαίας· τὸ δὲ κάλλος ἐτάκετο, κούδέ τι πομπᾶς
 τήνας ἐφρασάμαν· οὐδ' ὡς πάλιν οἴκαδ' ἀπῆνθον
 ἔγνω· ἀλλὰ μέ τις καπυρὰ νόσος ἐξαλάπαξε·³
 κείμεν δ' ἐν κλιντῇρι δέκ' ἅματα καὶ δέκα
 νύκτας.

φράζεό μεν τὸν ἔρωθ' ὅθεν ἵκετο, πότνα Σελάνα.
 καί μεν χρῶς μὲν ὁμοῖος ἐγένετο πολλάκι θάψω,
 ἔρρευν δ' ἐκ κεφαλᾶς πᾶσαι τρίχες, αὐτὰ δὲ
 λοιπὰ

ὅστι' ἔτ' ἦς καὶ δέρμα. καὶ ἐς τίνος οὐκ ἐπέρασα, 90
 ἢ ποίας ἔλιπον γραίας δόμον, ἅτις ἐπάδει;
 ἀλλ' ἦς οὐδὲν ἐλαφρόν· ὁ δὲ χρόνος αἴνυτο φεύγων.

φράζεό μεν τὸν ἔρωθ' ὅθεν ἵκετο, πότνα Σελάνα.
 χοῦτω τᾷ δῶλα τὸν ἀλαθέα μῦθον ἔλεξα·
 εἴ' ἄγε Θεστυλί μοι χαλεπᾶς νόσω εὐρέ τι μᾶχος.
 πᾶσαν ἔχει με τάλαιναν ὁ Μύνδιος· ἀλλὰ μολοῖσα

¹ ἀγχίθυρος E: mss ἀγχ.

² Taylor and P. Ant. πυρὶ

³ Schol. also with P. Ant. ἐξεσάλαξε

THEOCRITUS II, 70-96

Now Theumaridas' Thracian nurse that dwelt next door, gone ere this to her rest, had begged and prayed me to go out and see the pageant, and so—ill was my luck—I followed her, in a long gown of fine silk, with Clearista's cloak over it.

List, good Moon, where I learnt my loving.

I was halfway o' the road, beside Lycon's, when lo! I espied walking together Delphis and Eudamippus, the hair o' their chins as golden as cassidony, and the breasts of them, for they were on their way from their pretty labour at the school, shone full as fair as thou, great Moon.

List, good Moon, where I learnt my loving.

And O the pity of it! in a moment I looked and was lost, lost and smit i' the heart; the colour went from my cheek; of that brave pageant I bethought me no more. How I got me home I know not; but this I know, a parching fever laid me waste and I was ten days and ten nights abed.

List, good Moon, where I learnt my loving.

And I would go as wan and pale as any dyer's-boxwood; the hairs o' my head began to fall; I was nought but skin and bone. There's not a charmer in the town to whom I resorted not, nor witch's hovel whither I went not for a spell. But 'twas no easy thing to cure a malady like that, and time sped on apace.

List, good Moon, where I learnt my loving.

At last I told my woman all the truth. "Go to, good Thestylis," cried I, "go find me some remedy for a sore distemper. The Myndian, alack! he possesseth me altogether. Go thou, pray, and watch

"Clearista": perh. her sister. "Cassidony": the Everlasting or Golden-Tufts. "smit i' the heart": or perh. 'and my heart pierced with fire' (metaph. from fire darts used in war).

THE BUCOLIC POETS

τήρησον ποτὶ τὰν Τιμαγήτοιο παλαίστραν·
τηνεὶ γὰρ φοιτῇ, τηνεὶ δέ οἱ ἀδὺ καθῆσθαι.

φράζεό μεν τὸν ἔρωθ' ὅθεν ἵκετο, πότνα Σελάνα·
κῆπεί κά νιν ἐόντα μάθης μόνον, ἄσυχά νεῦσον· 100
κεῖφ' ὅτι Σιμαίθα τυ καλεῖ, καὶ ὑφαγέο τᾶδε.¹

ὥς ἐφάμαν· ἃ δ' ἦνθε καὶ ἄγαγε τὸν λιπαρόχρων
εἰς ἐμὰ δώματα Δέλφιν· ἐγὼ δέ νιν ὥς ἐνόησα
ἄρτι θύρας ὑπὲρ οὐδὸν ἀμειβόμενον ποδὶ κούφῳ,—

φράζεό μεν τὸν ἔρωθ' ὅθεν ἵκετο, πότνα Σελάνα—
πᾶσα μὲν ἐψύχθην χιόνος πλέον, ἐκ δὲ μετώπῳ
ιδρώς μεν κοχύδεσκεν ἴσον νοτίαισιν ἐέρσαις,
οὐδέ τι φωνῆσαι δυνάμαν, οὐδ' ὅσσον ἐν ὕπνῳ
κνυζῶνται φωνεῦντα φίλαν ποτὶ ματέρα τέκνα·
ἀλλ' ἐπάγην δαγῦδι καλὸν χρóa πάντοθεν ἴσα. 110

φράζεό μεν τὸν ἔρωθ' ὅθεν ἵκετο, πότνα Σελάνα.
καί μ' ἐσιδὼν ὥστοργος ἐπὶ χθονὸς ὄμματα πάξας
ἔξετ' ἐπὶ κλιντῇρι καὶ ἐζόμενος φάτο μῦθον·
'ἦρά με Σιμαίθα τόσον ἔφθασας, ὅσσον ἐγὼ θην
πρᾶν ποκα τὸν χαρίεντα τράχων ἔφθασσα Φιλῖνον,
ἐς τὸ τεὸν καλέσασα τόδε στέγος ἢ μὲ παρεῖμεν.

φράζεό μεν τὸν ἔρωθ' ὅθεν ἵκετο, πότνα Σελάνα.
ἦνθον γάρ κεν ἐγών, ναὶ τὸν γλυκὺν ἦνθον Ἐρωτα
ἢ τρίτος ἢ τέταρτος ἐὼν φίλος αὐτίκα νυκτός,
μᾶλα μὲν ἐν κόλποισι Διωνύσοιο φυλάσσω, 120
κρατὶ δ' ἔχων λεύκαν, Ἡρακλέος ἱερὸν ἔρνος,
πάντοθι πορφυρέαισι περὶ ζώστραισιν ἐλικτάν.

φράζεό μεν τὸν ἔρωθ' ὅθεν ἵκετο, πότνα Σελάνα.

¹ *P. Ant. ἀφαγέο* (with most mss, and *τεῖδε* with the *τῶδε* of some mss over it

THEOCRITUS II, 97-123

for him by Timagetus' wrestling-place: 'tis thither he resorts, 'tis there he loves well to sit.

List, good Moon, where I learnt my loving.

"And when so be thou be'st sure he's alone, give him a gentle nod o' the head and say Simaetha would see him, and bring him hither." So bidden she went her ways and brought him that was so sleek and gay to my dwelling. And no sooner was I ware of the light fall o's foot across my threshold,—

List, good Moon, where I learnt my loving—

than I went cold as ice my body over, and the sweat dripped like dewdrops from my brow; aye, and for speaking I could not so much as the whimper of a child that calls on's mother in his sleep; for my fair flesh was gone all stiff and stark like a puppet's.

List, good Moon, where I learnt my loving.

When he beheld me, heartless man! he fixed his gaze on the ground, sat him upon the bed, and sitting thus spake: "Why, Simaetha, when thou bad'st me hither to this thy roof, marry, thou didst no further outrun my own coming than I once outran the pretty young Philinus.

List, good Moon, where I learnt my loving.

"For I had come of myself, by sweet Love I had, of myself the very first hour of night, with comrades twain or more, some of Dionysus' own apples in my pocket, and about my brow the holy aspen sprig of Heracles with gay purple ribbons wound in and out.

List, good Moon, where I learnt my loving.

"Heartless man": to behave so and then desert me. "Philinus": of Cos, here spoken of as a youth; he won at Olympia in 264 and 260.

THE BUCOLIC POETS

καί κ' εἰ μὲν μ¹ ἔδέχεσθε, τὰ δ' ἥς φίλα· καὶ γὰρ
ἐλαφρὸς

καὶ· καλὸς πάντεσσι μετ' ἡϊθέοισι καλεῦμαι,
εὐαδέ² τ' εἰ μῶνον τὸ καλὸν στόμα τεῦς ἐφίλησα·
εἰ δ' ἄλλᾳ μ' ὠθεῖτε καὶ ἅ θύρα εἵχετο μοχλῶ,
πάντως κα πελέκεις καὶ λαμπάδες ἦνθον ἐφ' ὑμέας.

φράξέό μευ τὸν ἔρωθ' ὅθεν ἵκετο, πότνα Σελάνα.
νῦν δὲ χάριν μὲν ἔφαν τᾷ Κύπριδι πρᾶτον ὀφείλειν, 130

καὶ μετὰ τὰν Κύπριν τὴν με δευτέρα ἐκ πυρὸς εἴλεν
ὦ γύναι ἐσκαλέσασα τεὸν ποτὶ τοῦτο μέλαθρον
αὐτῶς ἡμίφλεκτον· Ἔρωσ δ' ἄρα καὶ Λιπαράϊω
πολλάκις Ἀφαίστοιο σέλας φλογερώτερον αἴθει—

φράξέό μευ τὸν ἔρωθ' ὅθεν ἵκετο, πότνα Σελάνα—
σὺν δὲ κακαῖς μανίαις καὶ παρθένον ἐκ θαλάμοιο
καὶ νύμφαν ἐσόβησ' ³ ἔτι δέμνια θερμὰ λιποῖσαν
ἀνέρος· ὥς ὁ μὲν εἶπεν· ἐγὼ δέ οἱ ἅ ταχυπειθῆς
χειρὸς ἐφαψαμένα μαλακῶν ἔκλιν' ἐπὶ λέκτρων·
καὶ ταχὺ χρῶς ἐπὶ χρωτὶ πεπαίνεται, καὶ τὰ
πρόσωπα

140

θερμότερ' ἥς ἢ πρόσθε, καὶ ἐψιθυρίσδομες ἀδύ.
ὥς καὶ ⁴ τοι μὴ μακρὰ φίλα θρυλέοιμι Σελάνα,
ἐπράχθη τὰ μέγιστα, καὶ ἐς πόθον ἦνθομες ἄμφω.

κοῦτε τι τήνους ἐμὴν ἐπεμέμψατο μέσφα τό γ'
ἐχθές,

οὐτ' ἐγὼ αὖ τήνῳ. ἀλλ' ἦνθέ μοι ἄ τε Φιλίστας
μάτηρ τᾶς ἀμᾶς αὐλητρίδος ἄ τε Μελιξοῦς
σάμερον, ἀνίκα πέρ τε ποτ' ὠρανὸν ἔτραχον ἵπποι
'Αῶ τὰν ῥοδόπαχυν ἀπ' Ὀκεανοῖο φέροισαι,

¹ So Meineke and *P. Ant.*: mss καὶ μ' . . . κ' ² εὐαδέ
L. Schmidt: mss εὐδον ³ ἐσόβησ' Jacobs from schol. cf.
13. 48: mss ἐφόβησ' ⁴ καὶ Wil. from Vat. 915 and Laur.
32. 16: other mss κά, *P. Ant.* κεν

THEOCRITUS II, 124-148

"And had ye received me so, it had been joy ; for I have a name as well for beauty of shape as speed of foot with all the bachelry o' the town, and I had been content so I had only kissed thy pretty lips. But and if ye had sent me packing with bolt and bar, then I warrant ye axes and torches had come against you.

List, good Moon, where I learnt my loving.

"But, seeing thou hadst sent for me, I vowed my thanks to the Cyprian first—but after the Cyprian 'tis thou, in calling me to this roof, sweet maid, didst snatch the brand from a burning that was all but done ; for i' faith, Cupid's flare oft will outblaze the God o' Lipara himself,—

List, good Moon, where I learnt my loving—

"And with the dire frenzy of him bride is driven from groom ere his marriage-bed be cold, much more a maid from the bower of her virginity." So he ended, and I, that was so easy to win, took him by the hand and made him to lie along the bed. Soon cheek upon cheek grew ripe, our faces waxed hotter, and lo ! sweet whispers went and came. My prating shall not keep thee too long, good Moon : enough that all was done, enough that both desires were sped.

And till 'twas but yesterday, he found never a fault in me nor I in him. But lo ! to-day, when She o' the Rose-red Arms began her swift chariotting from sea to sky, comes me the mother of Melixo and of our once flute-girl Philista, and

"I have a name": the self-complimentary details of Delphis' speech are due to the reporter. "God of Lipara": the Liparaean Islands contain volcanoes. "Our flute-girl": the girl who used to play to him and me ; the

THE BUCOLIC POETS

κεῖπέ μοι ἄλλα τε πολλὰ καὶ ὥς ἄρα Δέλφισ ἔραται.¹
 κεῖτε νιν αὐτε γυναικὸς ἔχει πόθος εἴτε καὶ ἀνδρός, 150
 οὐκ ἔφατ' ἀτρεκὲς ἴδμεν, ἀτὰρ τόσον· αἰὲν Ἐρωτος
 ἀκράτῳ ἐπεχειτο καὶ ἐς τέλος ὥχετο φεύγων,
 καὶ φάτο οἱ στεφάνοισι τὰ δώματα τῆνα πυκαξεῖν.²
 ταῦτά μοι ἁ ξείνα μυθήσατο, ἔστι δ' ἀλαθής.
 ἦ γάρ μοι καὶ τρὶς καὶ τετράκισ ἄλλοκ' ἐφοίτη,
 καὶ παρ' ἐμὴν ἐτίθει τὰν Δωρίδα πολλάκισ ὄλπαν·
 νῦν δὲ δυωδεκαταῖος³ ἀφ' ὧτέ νιν οὐδὲ ποτεῖδεν.
 ἦρ' οὐκ ἄλλο τι τερπνὸν ἔχει, ἀμῶν δὲ λέλασται;
 νῦν μὰν τοῖς φίλτροις καταθύσομαι· αἱ δ' ἔτι
 κά με⁴

λυπῇ, τὰν Ἀῖδαο πύλαν, ναὶ Μοίρας, ἀραξεῖ· 160
 τοῖά οἱ ἐν κίστῃ κακὰ φάρμακα φαμὶ φυλάσσειν
 Ἀσσυρίῳ, δέσποινα, παρὰ ξείνοιο μαθοῖσα.
 ἀλλὰ τὸ μὲν χαίροις ποτ' ὠκεανὸν τρέπε πῶλως,
 πότνι· ἐγὼ δ' οἰσῶ τὸν ἐμὸν πόθον ὥσπερ ὑπέσταν.⁵
 χαῖρε Σελαναία λιπαρόχροε,⁶ χαίρετε τῶλλοι⁷
 ὑστέρες εὐκάλοιο κατ' ἄντυγα Νυκτὸς ὀπαδοί.

¹ *P. Ant.* *erātai* ² *πυκαξεῖν* *E*: *mss* *πυκάσδεν* ³ *δυωδ.*
Wil: *mss* *τε* (ἔτι, τι) *δωδ.* ⁴ *κά με* *Ahr*, *P. Ant.* *καμε*: *mss*
κῆμέ ⁵ *Cf. Cl. Rev.* 1911, pp. 68-69 ⁶ *P. Ant.* *λιπαρο*
θρονε ⁷ *τῶλλοι* *E*: *mss* *δ'* (οἱ *κ'*) *ἄλλοι*, *P. Ant.* *χαίρεθ'* *ἄλλοι*

THEOCRITUS II, 149-166

among divers other talk would have me believe Delphis was in love. And she knew not for sure, so she said, whether this new love were of maid or of man, only "he was ever drinking" quoth she "to the name of Love, and went off in haste at the last saying his love-garlands were for such-and-such a house." So ran my gossip's story, and sure 'tis true; for ah! though time was, i' faith, when he would come thrice and four times a day, and often left his Dorian flask with me to fetch again, now 'tis twelve days since I so much as set eyes upon him. I am forgot, for sure; his joy doth lie otherways.

To-night these-my fire-philtres shall lay a spell upon him; but if so be they make not an end of my trouble, then, so help me Fate, he shall be found knocking at the gate of Death; for I tell thee, good Mistress, I have in my press medicines evil enough, that one out of Assyria told me of. So fare thee well, great Lady; to Ocean with thy team. And I, I will bear my love as best I may. Farewell sweet Lady o' the Shining Face, and all ye starry followers in the train of drowsy Night, farewell, farewell.

same is still employed by Delphis, and it is through her mother that Simaetha learns that he loves another, a second daughter of the same woman being one of Simaetha's serving-maids. "Assyria": the land of magic herbs. For "Shining Face" there was an ancient variant 'Shining Throne.'

III.—THE SERENADE

THE poet appears to personate a young goatherd, who after five lines dedicatory to a friend whom he calls Tityrus, serenades his mistress Amaryllis. The poem is a monologue, but, like II, preserves the dialogue-form of the mime by means of a dumb character. The appeal to Amaryllis may be regarded as consisting of three parts each ending with the offer of a gift—apples, garland, goat—and a fourth part containing a love-song of four stanzas. The reciter would doubtless make a slight pause to mark the rejection of each gift and the failure of the song before the renewal of the cry of despair.

III.—ΚΩΜΟΣ

Κωμάσδω ποτὶ τὰν Ἀμαρυλλίδα, ταὶ δέ μοι αἶγες
βόσκονται κατ' ὄρος, καὶ ὁ Τίτυρος αὐτὰς ἐλαύνει.
Τίτυρ' ἐμὶν τὸ καλὸν πεφιλημένε, βόσκει τὰς αἶγας,
καὶ ποτὶ τὰν κράναν ἄγε Τίτυρε, καὶ τὸν ἐνόρχαν,
τὸν Λιβυκὸν κνάκωνα, φυλάσσεο μὴ τυ κορύψῃ.

ὦ. χαρίεσσ' Ἀμαρυλλί, τί μ' οὐκέτι τοῦτο κατ'
ἄντρον

παρκύπτουσα καλεῖς; τὸν ἐρωτύλον ἦρά με μισεῖς;
ἦρά γέ τοι σιμὸς καταφαίνομαι ἐγγύθεν ἦμεν,
νύμφα, καὶ προγένειος; ἀπάγξασθαί με ποησεῖς.
ἦνίδε τοι δέκα μᾶλα φέρω. τηνώθε καθεῖλον, 10
ὦ μ' ἐκέλευ καθελεῖν τύν· καὶ αὔριον ἄλλα τοι οἰσῶ.

θᾶσαι μάν· θυμαλγὲς ἐμὶν ἄχος. αἶθε γενοίμαν
ἀ βομβεῦσα μέλισσα καὶ ἐς τεὸν ἄντρον ἰκοίμαν
τὸν κισσὸν διαδύς καὶ τὰν πτέριν, ἃ τὸ πυκάσδεις.
νῦν ἔγνω τὸν Ἑρωτα· βαρὺς θεός· ἦρα λεαίνας
μαζὸν ἐθήλαξε¹, δρυμῶ τέ νιν ἔτραφε μάτηρ·
ὥς² με κατασμύχων καὶ ἐς ὅστιον ἄχρῃς ἰάπτει.
ὦ τὸ καλὸν ποθορεῦσα, τὸ πᾶν λίθος· ὦ κυάνοφρυ
νύμφα, πρόσπτυξαί με τὸν αἰπόλον, ὥς τυ φιλήσω.
ἔστι καὶ ἐν κενεοῖσι φιλήμασιν ἀδέα τέρψις. 20
τὸν στέφανον τίλαί με κατ' αὐτίκα λεπτὰ ποησεῖς,
τόν τοι ἐγὼν Ἀμαρυλλὶ φίλα κίσσοιο φυλάσσω
ἀμπλέξας καλύκεσσι καὶ εὐύδρομοισι σελίνοις.

¹ ἐθήλαξε Stobaeus : mss -αζε ² ὥς E cf. 25. 53 : mss ὅς

III.—THE SERENADE

I go a-courting of Amaryllis, and my goats they go browsing on along the hill with Tityrus to drive them on. My well-beloved Tityrus, pray feed me my goats; pray lead them to watering, good Tityrus, and beware or the buckgoat, the yellow Libyan yonder, will be butting you.

Beautiful Amaryllis, why peep you no more from your cave and call me in? Hate you your sweetheart? Can it be a near view hath shown him snub-nosed, Nymph, and over-bearded? I dare swear you'll be the death of me. See, here have I brought you half a score of apples plucked yonder where you bade me pluck them, and to-morrow I'll bring you as many again. . .

Look, ah! look upon me; my heart is torn with pain. I wish I were yon humming bee to thread my way through the ivy and the fern you do prink your cave withal and enter in! O now know I well what Love is. 'Tis a cruel god. I warrant you a she-lion's dugs it was he sucked and in a forest was reared, so doth he slow-burn me, aye, pierce me to the very bone. O Nymph of the pretty glance, but all stone; O Nymph of the dark dark eyebrow, come clasp thy goatherd that is so fain to be kissing thee. E'en in an empty kiss there's a sweet delight. You'll make me tear in pieces the ivy-wreath I have for you, dear Amaryllis; of rosebuds twined it is, and of fragrant parsley leaves. . .

THE BUCOLIC POETS

ᾧμοι ἐγών, τί πάθω, τί ὁ δύσσοος ; οὐχ ὑπα-
κούεις.

τὰν βαίταν ἀποδὺς εἰς κύματα τῆνῳ ἀλεῦμαι,
ὥπερ τὼς θύννως σκοπιάζεται Ὀλπις ὁ γριπεύς·
καῖκα μὴ ᾽ποθάνω, τό γε μὰν τεὸν ἄδν τέτυκται.
ἔγνω πρᾶν, ὅκ' ἐμεῦ μεμναμένω, εἰ φιλέεις με,
οὐδὲ τὸ τηλέφιλον ποτεμάξατο τὸ πλατάγημα,
ἀλλ' αὐτὼς ἀπαλῶ ποτὶ πάχεος¹ ἐξεμαράνθη· 30
εἶπε καὶ Ἀγροῖῳ τὰλαθέα κοσκινόμαντις,
ἀ πρᾶν ποιολογεῦσα παραιβάτις, ὣνεκ' ἐγὼ μὲν
τὴν ὅλος ἔγκειμαι, τὸ δέ μεν λόγον οὐδένα ποιῇ.
ἦ μάν τοι λευκὰν διδυματόκον αἶγα φυλάσσω,
τάν με καὶ ἡ Μέρμνωνος ἐριθακὶς ἡ μελανόχρως
αἰτεῖ, καὶ δωσῶ οἱ, ἐπεὶ τύ μοι ἐνδιαθρύπτῃ.

ἄλλεται ὀφθαλμός μεν ὁ δεξιός· ἥρά γ' ἰδησῶ
αὐτάν; ἀσεῦμαι ποτὶ τὰν πίτυν ὧδ' ἀποκλινθεῖς·
καὶ κέ μ' ἴσως ποτίδοι, ἐπεὶ οὐκ ἀδαμαντῖνα ἐστίν·

Ἴππομένης ὅκα δὴ τὰν παρθένον ἤθελε γάμαι, 40
μᾶλ' ἐν χερσὶν ἐλὼν δρόμον ἄννευ· ἡ δ' Ἀταλάντα
ὥς ἴδεν, ὥς ἐμάνη, ὥς ἐς βαθὺν ἄλατ' ἔρωτα.

¹ ἀπαλῶ ποτὶ πάχεος, cf. 12. 24

THEOCRITUS III, 24-42

Alas and well-a-day! what's to become of me?
 Ay me! you will not answer. I'll doff my plaid and
 go to Olpis' watching-place for tunnies and leap
 from it into the waves; and if I die not, 'twill be
 through no fault of yours. I found it out t'other
 day; my thoughts were of you and whether or no
 you loved me, and when I played slap to see, the
 love-in-absence that should have stuck on, shrivelled
 up forthwith against the soft of my arm. Agroeo
 too, the sieve-witch that was out the other day
 a-simpling beside the harvesters, she spoke me true
 when she said you made me of none account, though
 I was all wrapt up in you. Marry, a white twinner-
 goat have I to give you, which that nut-brown
 little handmaiden of Mermnon's is fain to get of me
 --and get her she shall, seeing you choose to play
 me the dainty therein. . .

Lo there! a twitch o' my right eye. Shall I be
 seeing her? I'll go lean me against yon pine-tree
 and sing awhile. It may be she'll look upon me
 then, being she's no woman of adamant.

(*sings*) When Schoenus' bride-race was begun,
 Apples fell from one that run;
 She looks, she's lost, and lost doth leap
 Into love so dark and deep.

"Through no fault of yours": the Greek is "at any rate
 as far as you are concerned it has (*i.e.* will have) been done
 as you wished." "Love-in-absence: a flower. The Greek
 is "stuck not on at the slapping-game." "A twitch o'
 my right eye": a good omen. "Schoenus' bride-race":
 Hippomenes won Atalanta the fleet-footed daughter of
 Schoenus by throwing an apple in the race for her hand: the

THE BUCOLIC POETS

τὰν ἀγέλαν χὼ μάντις ἀπ' Ὀθρυος ἄγε Μελάμπους
 ἐς Πύλον· ἃ δὲ Βίαντος ἐν ἀγκοίναισιν ἐκλίνθη
 μάτηρ ἃ χαρίεσσα περίφρονος Ἀλφεισιβοίας.
 τὰν δὲ καλὰν Κυθήρειαν ἐν ὥρεσι μῆλα νομεύων
 οὐχ οὕτως Ὀδωνις ἐπὶ πλέον ἄγαγε λύσσας,
 ὥστ' οὐδὲ φθίμενόν νιν ἄτερ μαζοῖο τίθητι;
 ζαλωτὸς μὲν ἐμὶν ὁ τὸν ἄτροπον ὕπνον ἰαύων
 Ἐνδυμίων, ζαλῶ δὲ φίλα γύναι Ἰασίωνα,
 ὃς τοσσῆν' ἐκύρησεν, ὅς' οὐ πευσεῖσθε βέβαλοι.

50

ἀλγέω τὰν κεφαλάν, τὴν δ' οὐ μέλει. οὐκέτ'
 αἰίδω,
 κεισεῦμαι δὲ πεσών, καὶ τοὶ λύκοι ὧδέ μ' ἔδονται.
 ὥς μέλι τοι γλυκὺ τοῦτο κατὰ βρόχθοιο γένοιτο.

THEOCRITUS III, 43-54

When the seer in's brother's name
With those kine to Pylus came,
Bias to the joy-bed hies
Whence sprang Alpheesibee the wise.

When Adonis o'er the sheep
In the hills his watch did keep,
The Love-Dame proved so wild a wooer,
E'en in death she clips him to her.

O would I were Endymion
That sleeps the unchanging slumber on,
Or, Lady, knew thy Jasion's glee
Which prófane eyes may never see! . . .

My head aches sore, but 'tis nought to you. I'll
make an end, and throw me down, aye, and stir not
if the wolves devour me—the which I pray be as
sweet honey in the throat to you.

seer Melampus by bringing to the king of Pylus the oxen of
Iphiclus won the king's daughter Pero for his brother Bias :
although he was slain long ago, Aphrodite Cytherea loves
her Adonis so dearly that she still clasps him—at the Adonis
festival—to her breast : Endymion was loved by the Moon,
and Jasion—as in the Eleusinian mysteries—by Demeter.

IV.—THE HERDSMEN

A CONVERSATION *between a goatherd named Battus and his fellow goatherd Corydon, who is acting oxherd in place of a certain Aegon who has been persuaded by one Milon son of Lampriadas to go and compete in a boxing-match at Olympia. Corydon's temporary rise in rank gives occasion for some friendly banter—which the sententious fellow does not always understand—varied with bitter references to Milon's having supplanted Battus in the favours of Amaryllis. The reference to Glaucè fixes the imaginary date as contemporary with Theocritus. This is not the great Milon, but a fictitious strong man of the same town called, suitably enough, by his name.*¹ *The poem, like all the other genuine shepherd-mimes, contains a song. Zacythus is still called the flower of the Levant. The scene is near Crotona in Southern Italy.*

¹ The identification of Milon with the great athlete is incorrect. The great Milon flourished B.C. 510; the scholiast knows of no such feats in connexion with him; and the feats ascribed to him by authors ap. Athen. 10. 412 e, f, are by no means identical with these.

IV.—NOMEIS

BATTOΣ

Εἰπέ μοι ὦ Κορύδων, τίνος αἱ βύες; ἦρα Φιλώνδα;

ΚΟΡΥΔΩΝ

οὐκ, ἀλλ' Αἴγωιος· βόσκειν δέ μοι αὐτὰς ἔδωκεν.

BATTOΣ

ἦ πᾶ ψε κρύβδαν τὰ ποθέσπερα πάσας ἀμέλγεις;

ΚΟΡΥΔΩΝ

ἀλλ' ὁ γέρων ὑφίητι τὰ μοσχία κῆμὲ φυλίσσει.

BATTOΣ

αὐτὸς δ' ἐς τίν' ἄφαντος ὁ βουκόλος ὄχετο χώραν;

ΚΟΡΥΔΩΝ

οὐκ ἄκουσας; ἄγων νιν ἐπ' Ἀλφεὸν ὄχετο Μίλων.

BATTOΣ

καὶ πόκα τήνος ἔλαιον ἐπ' ὀφθαλμοῖσιν ὀπώπει;

ΚΟΡΥΔΩΝ

φαντί νιν Ἡρακλῆι βίην καὶ κάρτος ἐρίσδειν.

BATTOΣ

κῆμ' ἔφαθ' ἁ μάτηρ Πολυδεύκης ἦμεν ἀμείνω.

IV.—THE HERDSMEN

BATTUS (*in a bantering tone*)

What, Corydon man ; whose may your cows be ?
Philondas's ?

CORYDON

Nay, Acgon's ; he hath given me the feeding of
them in his stead.

BATTUS

And I suppose, come evening, you give them all
a milking hugger-mugger ?

CORYDON

Not so ; the old master sees me to that ; he puts
the calves to suck, himself.

BATTUS

But whither so far was their own proper herds-
man gone ?

CORYDON

Did you never hear ? Milon carried him off with
him to the Alpheus.

BATTUS

Lord ! When had the likes of him ever so much
as set eyes upon a flask of oil ?

CORYDON (*sententiously*)

Men say he rivals Heracles in might.

BATTUS (*scoffing*)

And mammy says I'm another Polydeuces.

"Hugger-mugger": on the sly. "Oil": used by athletes
upon their bodies.

THE BUCOLIC POETS

ΚΟΡΥΔΩΝ

κῶχρετ' ἔχων σκαπάναν τε καὶ εἵκατι τουτόθε μῆλα. 10

ΒΑΤΤΟΣ

πείσαι κα¹ Μίλων καὶ τῶς λύκος αὐτίκα λυσσην.

ΚΟΡΥΔΩΝ

ταὶ δαμάλαι δ' αὐτὸν μυκώμεναι αἶδε ποθεῦντι.

ΒΑΤΤΟΣ

δειλαῖαί γ' αὐται, τὸν βουκόλον ὥς κακὸν εὗρον.

ΚΟΡΥΔΩΝ

ἦ μὰν δειλαῖαι γε, καὶ οὐκέτι λῶντι νέμεσθαι.

ΒΑΤΤΟΣ

τήνας μὲν δὴ τοι τᾶς πόρτιος αὐτὰ λέλειπται
τῶστια. μὴ πρῶκας σιτίζεται ὥσπερ ὁ τέττιξ;

ΚΟΡΥΔΩΝ

οὐ Δᾶν, ἀλλ' ὁκὰ μὲν νιν ἐπ' Αἰσάροιο νομεύω
καὶ μαλακῶ χόρτοιο καλὰν κώμυθα δίδωμι,
ἄλλοκα δὲ σκαίρει τὸ βαθύσκιον ἀμφὶ Λάτυμνον.

ΒΑΤΤΟΣ

λεπτὸς μὰν χῶ ταῦρος ὁ πυρρίχος. αἶθε
λάχοιεν

20

¹ κα Ahrens: mss κε, τοι, τι

THEOCRITUS IV, 10-20

CORYDON

Well, he took a score of sheep and a spade with him, when he went.

BATTUS (*with a momentary bitterness*)

Ah, that Milon! he'd persuade a wolf to run mad for the asking.

CORYDON

And his heifers miss him sore; hark to their lowing.

BATTUS (*resuming his banter*)

Aye; 'twas an ill day for the kine; how sorry a herdsman it brought them!

CORYDON (*misunderstanding*)

Marry, an ill day it was, and they are off their feed now.

BATTUS

Look you now, yonder beast, she's nought but skin and bone. Pray, doth she feed on dewdrops like the cricket?

CORYDON

Zeus! no. Why, sometimes I graze her along the Aesarus and give her a brave bottle of the tenderest green grass, and oftentimes her playground's in the deep shade of Latymnus.

BATTUS

Aye, and the red-poll bull, he's lean as can be. (*bitterly again*) I only would to God, when there's a

"A score of sheep": athletes when training fed largely upon meat, and kept themselves in condition by shovelling sand. "Persuade a wolf": i.e. "he beguiled Aegon to compete at Olympia though he is but a poor hand at boxing (cf. l. 7) just as he beguiled Amaryllis away from me though she never really loved him."

THE BUCOLIC POETS

τοὶ τῷ Λαμπριάδα, τοὶ δαμόται ὄκκα θύωντι
τῇ Ἑρᾷ, τοιόνδε· κακοχράσμων γὰρ ὁ δᾶμος.

ΚΟΡΥΔΩΝ

καὶ μὰν ἐς στομάλιμον ἐλαύνεται ἔς τε τὰ
Φύσκων¹,
καὶ ποτὶ τὸν Νήαιθον, ὅπα καλὰ πάντα φύοντι.
αἰγίπυρος καὶ κνύζα καὶ εὐώδης μελίτεια.

ΒΑΤΤΟΣ

φεῦ φεῦ βασεῦνται καὶ ταὶ βόες ὦ τάλαν Αἴγων
εἰς Ἀΐδαν, ὅκα καὶ τὸ κακᾶς ἡράσσαιο νίκας,
χὰ σῦριγξ εὐρῶτι παλύνεται, ἄν ποκ' ἐπάξας.

ΚΟΡΥΔΩΝ

οὐ τήνα γ', οὐ Νύμφας, ἐπεὶ ποτὶ Πῖσαν ἀφέρπων
δῶρον ἐμὴν νιν ἔλειπεν· ἐγὼ δέ τις εἰμὶ μελικτάς, 30
κεῖ μὲν τὰ Γλαύκας ἀγκρούομαι, εὐ δὲ τὰ Πύρρῳ.

Αἰνέω τάν τε Κρότωνα καλὰν πόλιν ἅτε Ζά-
κυνθον²

καὶ τὸ ποταῶον τὸ Λακίνιον, ἅπερ ὁ πύκτας
Μίλων³ ὀγδώκοντα μόνος κατεδαίσατο μάζας.
τηνεῖ καὶ τὸν ταῦρον ἀπ' ὥρεος ἄγε πιάξας
τᾶς ὀπλᾶς κῆδωκ' Ἀμαρυλλίδι, ταὶ δὲ γυναιῖκες
μακρὸν ἀνάῦσαν, χῶ βουκόλος ἐξεγέλασεν.

¹ Φύσκων so Palat. 330, cf. *Philologus*, 1908, p. 466 : other mss Φύσκω ² καλὰν πόλιν ἅτε Ζάκυνθον E, cf. a Laconian inscription I. A. 79 ταυτᾶ ἅτε = οὕτως ὥς, and a modern folk-saying, ἡ Ζάκυνθος, ἡ Ζάκυνθος, τὸ ἔνθος τῆς Ἀνατολῆς : mss καλὰ πόλιν ἅτε (or ἅ τε) Ζάκυνθος ³ Μίλων Naber, cf. l. 7 : mss and schol. Αἴγων

THEOCRITUS IV, 21-37

sacrifice to Hera in their ward, the sons of Lampriadas might get such another as he: they are a foul mixen sort, they o' that ward.

CORYDON

All the same that bull's driven to the sea-lake and the Physcian border, and to that garden of good things, goat-flower, mullet, sweet odorous balsam, to wit Neaethus.

BATTUS (*sympathising as with another of Milon's victims*)

Heigho, poor Aegon! thy very kine must needs meet their death because thou art gone a-whoring after vainglory, and the herdsman's pipe thou once didst make thyself is all one mildew.

CORYDON

Nay, by the Nymphs, not it. He bequeathed it to me when he set out for Pisa. I too am something of a musician. Mark you, I'm a dabster at Glaucè's snatches and those ditties Pyrrhus makes: (*sings*)

O Croton is a bonny town as Zacynth by the sea,
And a bonny sight on her eastward height is the
fane of Laciny,
Where boxer Milon one fine morn made fourscore
loaves his meal,

And down the hill another day,
While lasses holla'd by the way,
To Amaryllis, laughing gay
Led the bull by the heel.

"Might get such another": the greater part of a sacrificed animal was eaten by the sacrificers. "Mullet": sometimes called 'fleabane.'

THE BUCOLIC POETS

BATTOΣ

ὦ χαρίεσσ' Ἀμαρυλλί, μόνας σέθεν οὐδὲ θανοίσας
 λασεύμεσθ'· ὅσον αἶγες ἐμὴν φίλαι, ὅσον ἀπέσβης.
 αἰαὶ τῷ σκληρῷ μάλα δαίμονος, ὅς με λελόγχει. 40

ΚΟΡΥΔΩΝ

θαρσεῖν χρη φίλε Βάττε· τάχ' αὔριον ἔσσετ'
 ἄμεινον.
 ἐλπίδες ἐν ζωοῖσιν, ἀνέλπιστοι δὲ θανόντες.
 χῶ Ζεὺς ἄλλοκα μὲν πέλει αἶθριος, ἄλλοκα δ' ὕει.

BATTOΣ

θαρσέω. βάλλε κάτωθι, τὰ μοσχία.¹ τῆς γὰρ
 ἐλαίας
 τὸν θαλλὸν τρώγοντι τὰ δύσσοα.

ΚΟΡΥΔΩΝ

σίτθ' ὁ Λέπαργος,
 σιτθ' ἂ Κυμαίθα ποτὶ τὸν λόφον. οὐκ ἔσακούεις;
 ἤξῳ ναὶ τὸν Πᾶνα κακὸν τέλος αὐτίκα δωσῶν,
 εἰ μὴ ἄπει τουτῶθεν. ἴδ' αὖ πάλιν ἄδε ποθέρπει.
 εἴθ' ἦς μοι ῥοικόν τι² λαγωβόλον, ὥς τυ πάταξα.

BATTOΣ

θαῖσαι μ' ὦ Κορύδων ποττῷ Διός· ἂ γὰρ ἄκανθα 50
 ἄρμοι μ' ὦδ' ἐπάταξ' ὑπὸ τὸ σφυρόν. ὥς δὲ
 βαθεῖαι
 τὰτρακτυλλίδες ἐντί. κακῶς ἂ πόρτις ὄλοιτο·
 εἰς ταύταν ἐτύπην χασμεύμενος. ἦρά γε λεύσσεις;

ΚΟΡΥΔΩΝ

ναὶ ναί, τοῖς ὀνύχessin ἔχω τέ νιν· ἄδε καὶ αὐτά.

¹ βάλλε κάτωθι, τὰ μ. E, cf. βάλλ' ἐς κόρακας: others βάλλε
 κάτωθι τὰ μ. ² ῥοικόν τι Hermann: mss ῥ. τὸ οἱ τυ

THEOCRITUS IV, 38-54

BATTUS (*not proof against the tactless reference ;
apostrophising*)

O beautiful Amaryllis, though you be dead, I am true, and I'll never forget you. My pretty goats are dear to me, but dear no less a maiden that is no more. O well-a-day that my luck turned so ill!

CORYDON

Soft you, good Battus ; be comforted. Good luck comes with another morn ; while there's life there's hope ; rain one day, shine the next.

BATTUS

Let be ! 'tis well. (*changing the subject*) Up with you, ye calves ; up the hill ! They are at the green of those olives, the varlets.

CORYDON

Hey up, Snowdrop ! hey up, Goodbody ! to the hill wi' ye ! Art thou deaf ? 'Fore Pan I'll presently come thee an evil end if thou stay there. Look ye there ; back she comes again. Would there were but a hurl-bat in my hand ! I had had at thee.

BATTUS

Zeus save thee, Corydon ; see here ! It had at me as thou saidst the word, this thorn, here under my ankle. And how deep the spindle-thorns go ! A plague o' thy heifer ! It all came o' my gaping after her. (*Corydon comes to help him*) Dost see him, lad ?

CORYDON

Aye, aye, and have got him 'twixt my nails ; and lo ! here he is.

THE BUCOLIC POETS

ΒΑΤΤΟΣ

ὁσσίχον ἐστὶ τὸ τύμμα καὶ ἀλίκον ἄνδρα δαμάζει.

ΚΟΡΥΔΩΝ

εἰς ὄρος ὅκχ' ἔρπης, μὴ νήλιπος ἔρχεο Βάττε·
ἐν γὰρ ὄρει ῥάμνοι τε καὶ ἀσπάλαθοι κομούνται.

ΒΑΤΤΟΣ

εἴπ' ἄγε μ' ὦ Κορύδων, τὸ γερόντιον ἦρ' ἔτι μύλλει
τήναν τὰν κυάνοφρυν ἐρωτίδα, τᾶς ποκ' ἐκνίσθη;

ΚΟΡΥΔΩΝ

ἀκμάν γ' ὦ δειλαῖε· πρόαν γέ μεν αὐτὸς ἐπενθὼν 60
καὶ ποτὶ τᾷ μάνδρᾳ κατελάμβανον ἄμος ἐνήργει.

ΒΑΤΤΟΣ

εὖ γ' ὦνθρωπε φιλοῖφα· τό τοι γένος ἦ Σατυρίσκοις
ἐγγύθεν ἦ Πάνεσσι κακοκνάμοισιν ἐρίσδεις.

THEOCRITUS IV, 55-63

BATTUS (*in mock-heroic strain*)

O what a little tiny wound to overmaster so mighty a man!

CORYDON (*pointing the moral*)

Thou should'st put on thy shoes when thou goest into the hills, Battus; 'tis rare ground for thorns and gorse, the hills.

BATTUS

Pray tell me, Corydon, comes gaffer yet the gallant with that dark-browed piece o' love he was smitten of?

CORYDON

Aye, that does he, ill's his luck. I happened of them but two days ago, and near by the byre, too, and faith, gallant was the word.

BATTUS (*apostrophising*)

Well done, goodman Light-o'-love. 'Tis plain thou comest not far below the old Satyrs and ill-shanked Pans o' the country-side for lineage.

"Old Satyrs": effigies of Pan and the Satyrs were a feature of the country-side.

V.—THE GOATHERD AND THE SHEPHERD

THE scene of this shepherd-mime is laid in the wooded pastures near the mouth of the river Crathis in the district of Sybaris and Thurii in Southern Italy. The foreground is the shore of a lagoon near which stand effigies of the Nymphs who preside over it, and there is close by a rustic statue of Pan of the seaside. The characters are a goat-herd named Comatas and a young shepherd named Lacon who are watching their flocks. Having seated themselves some little distance apart, they proceed to converse in no very friendly spirit, and the talk gradually leads to a contest of song with a woodcutter named Morson for the judge and a lamb and a goat for the stakes. The contest is a spirited, not to say a bitter, one, and consists of a series of alternate couplets, the elder man first singing his couplet and the younger then trying to better him at the same theme. The themes Comatas chooses are various, but the dominant note, as often in Theocritus, is love. In some of the lines there is more meaning than appears on the surface. After fourteen pairs of couplets, Morson breaks in before Lacon has replied and awards his lamb to Comatas.¹

¹ See Gow, *Classical Quarterly* 1935. 65.

V.—ΑΙΠΟΛΙΚΟΝ ΚΑΙ ΠΟΙΜΕΝΙΚΟΝ

ΚΟΜΑΤΑΣ

*Αἶγες ἐμαί, τήνον τὸν ποιμένα τὸν Συβαρίταν
φεύγετε τὸν Λάκωνα· τό μεν νάκος ἐχθὲς ἔκλεψεν.*

ΛΑΚΩΝ

*οὐκ ἀπὸ τᾶς κρίνας σίττ' ἀμνίδες; οὐκ ἐσορήτε
τόν μεν τὰν σύριγγα πρὸαν κλέψαντα Κομάταν;*

ΚΟΜΑΤΑΣ

*τὰν ποίαν σύριγγα; τὴν γάρ ποκα δῶλε Σιβύρτα
ἐκτάσα σύριγγα; τί δ' οὐκέτι σὺν Κορύδωνι
ἄρκεῖ τοι καλάμας αὐλὸν ποππύσδεν ἔχοντι;*

ΛΑΚΩΝ

*τάν μοι ἔδωκε Λύκων ὠλεύθερε. τὴν δὲ τὸ ποῖον
Λάκων ἀγκλέψας πόκ' ἔβαν νάκος; εἰπὲ Κομῦτα.
οὐδὲ γὰρ Εὐμάρα τῷ δεσπότη ἧς τι ἐνεύδειν.*

10

ΚΟΜΑΤΑΣ

*τὸ Κροκύλος μοι ἔδωκε, τὸ ποικίλον, ἀνίκ' ἔθυσε
ταῖς Νύμφαις τὰν αἶγα· τὴν δ' ὦ κακὲ καὶ τόκ'
ἐτάκευ
βασκαίνων, καὶ νῦν με τὰ λοίσθια γυμνὸν ἔθηκας.*

V.—THE GOATHERD AND THE SHEPHERD

Beware, good my goats, of yonder shepherd from Sybaris, beware of Lacon; he stole my skin-coat yesterday.

LACON

Hey up! my pretty lambkins; away from the spring. See you not Comatas that stole my pipe two days ago?

COMATAS

Pipe? Sibyrtas' bondman possessed of a pipe? he that was content to sit with Corydon and toot upon a parcel o' straws?

LACON

Yes, master freeman, the pipe Lycon gave me. And as for your skin-coat, what skin-coat and when has ever Lacon carried off o' yours? Tell me that, Comatas; why, your lord Eumaras, let alone his bondman, never had one even to sleep in.

COMATAS

'Tis that Crocyllus gave me, the dapple skin, after that he sacrificed that she-goat to the Nymphs. And as your foul envious eyes watered for it then, so your foul envious hands have bid me go henceforth naked now.

THE BUCOLIC POETS

ΛΑΚΩΝ

οὐ μαῦτόν τὸν Πᾶνα τὸν ἄκτιον, οὐ τέ γε Λάκων
τὰν βαίταν ἀπέδυς· ὁ Καλαίθιδος,¹ ἢ κατὰ τήνας
τᾶς πέτρας ὠνθρωπε μανεῖς εἰς Κρᾶθιν ἀλοίμαν.

ΚΟΜΑΤΑΣ

οὐ μὰν οὐ ταύτας τὰς λιμνάδας ὠγαθὲ Νύμφας,
αἵτε μοι ἴλαοί τε καὶ εὐμενέες τελέθουεν,
οὗ τευ τὰν σύριγγα λαθὼν ἔκλεψα Κομάτας.

ΛΑΚΩΝ

αἱ τοι πιστευσαιμι, τὰ Δάφνιδος ἄλγε' ἀροίμαν. 20
ἀλλ' ὦν αἶκα λῆς ἔριφον θέμεν, ἔστι μὲν οὐδὲν
ιέρων, ἀλλ' ἄγε τοι διαείσομαι, ἔστε κ' ἀπείπης.

ΚΟΜΑΤΑΣ

ὅς ποτ' Ἀθαναίαν ἔριν ἤρισεν. ἡνίδε κεῖται
ὦριφος· ἀλλ' ἄγε καὶ τὸν εὖβοτον ἀμνὸν ἔρισδε.²

ΛΑΚΩΝ

καὶ πῶς ὦ κιναδεῦ τάδ' ἐρίσσεται³ ἐξ ἴσω ἄμμιν;
τίς τρίχας ἀντ' ἐρίων ἐποκίξατο; τίς δὲ παρεύσας
αἰγὸς πρατοτόκοιο κακὰν κύνα δήλετ' ἀμέλγειν;

ΚΟΜΑΤΑΣ

ὅστις νικασεῖν τὸν πλατίον ὥς τὸ πεποίθει,⁴
σφαῖξ βομβέων τέττιγος ἐναντίον. ἀλλὰ γὰρ
οὐ τι
ὦριφος ἰσοπαλὴς τοι,⁵ ἴδ' ὁ τρίγος οὗτος· ἔρισδε. 30

¹ Κυλαίθιδος Bechtel from Herodas 6. 50 ² ἔρισδε with
accus. of stake: mss also ἔρειδε ³ τάδ' ἐρίσσεται (passive)
E: mss τάδ' (τάγ', τάδε γ') ἔσσεται ⁴ πεποίθει Heinsius:
mss πεποίθεις ⁵ τοι Ahrens: mss τυ

THEOCRITUS V, 14-30

LACON

Nay, nay, by Pan o' the Shore; Lacon son of Calaethis never filched coat of thine, fellow, may I run raving mad else and leap into the Crathis from yonder rock.

COMATAS

No, no, by these Nymphs o' the lake, man; so surely as I wish 'em kind and propitious, Comatas never laid sneaking hand on pipe o' thine.

LACON

Heaven send me the affliction of Daphnis if e'er I believe that tale. But enough of this; if thou'lt wage me a kid—'tis not worth the candle, but nevertheless come on; I'll have a contention o' song with thee till thou cry hold.

COMATAS

'Tis the old story—teach thy grandam. There; my wage is laid. And thou, for thine, lay me thy fine fat lamb against it.

LACON

Thou fox! prithee how shall such laying fadge? As well might one shear himself hair when a' might have wool, as well choose to milk a foul bitch before a young milch-goat.

COMATAS

He that's as sure as thou that he'll vanquish his neighbour is like the wasp buzzing against the cricket's song. But 'tis all one; my kid it seems is no fair stake. So look, I lay thee this full-grown he-goat; and now begin.

“Teach thy grandam”: the Greek is “the sow contended against *Athena*.” “Fadge”: be suitable.

THE BUCOLIC POETS

ΛΑΚΩΝ

μὴ σπεύδ'· οὐ γάρ τοι πυρὶ θάλπεαι. ἄδιον ἀσῆ
τεῖδ' ὑπὸ τὰν κότινον καὶ τᾶλσεα ταῦτα καθίζας.
ψυχρὸν ὕδωρ τηνεῖ καταλείβεται· ὧδε πεφύκει
ποῖα χά στιβὰς ἄδε, καὶ ἀκρίδες ὧδε λαλεῦντι.

ΚΟΜΑΤΑΣ

ἀλλ' οὐ τι σπεύδω· μέγα δ' ἄχθομαι, εἰ τύ με τολμῆς
ὄμμασι τοῖσδ'¹ ὀρθοῖσι ποτιβλέπεν, ὃν ποκ' ἔοντα
παῖδ' ἔτ' ἐγὼν ἐδίδασκον. ἴδ' ἅ χάρις εἰς τί
ποθέρπει.

θρέψαι τοι λυκιδεῖς, θρέψαι κυνάς, ὥς τυ φάγωντι.

ΛΑΚΩΝ

καὶ πόκ' ἐγὼν παρὰ τεύς τι μαθὼν καλὸν ἦ καὶ
ἀκούσας
μέμναμ'; ὦ φθονερὸν τὸ καὶ ἀπρεπὲς ἀνδρίον
αὐτῶς.

40

ΚΟΜΑΤΑΣ

ἀνίκ' ἐπύγιζόν τυ, τὸ δ' ἄλγεες· αἱ δὲ χίμαιραι
αἶδε κατεβληχῶντο, καὶ ὁ τράγος αὐτάς ἐτρύπη.

ΛΑΚΩΝ

μὴ βάθιον τήνω πυγίσματος ὕβε ταφείης.
ἀλλὰ γὰρ ἔρφ', ὧδ' ἔρπε, καὶ ὕστατα βουκο-
λιαξῇ.

ΚΟΜΑΤΑΣ

οὐχ ἐρφῶ τηνεῖ· τουτεῖ δρύες, ὧδε κύπειρος,
ὧδε καλὸν βομβεῦντι ποτὶ σμάνεσσι μέλισσαι·
ἐνθ' ὕδατος ψυχρῷ κρᾶναι δύο· ταῖ δ' ἐπὶ δένδρει
ὄρنيχες λαλαγεῦντι· καὶ ἅ σκιὰ οὐδὲν ὁμοία
τᾷ παρὰ τίν· βάλλει δὲ καὶ ἅ πίτυς ὑψόθε κώνοις.

¹ ὄμμασι τοῖσδ' Hermann: mss δ. τοῖς

THEOCRITUS V, 31-49

LACON

Soft, soft ; no fire's burning thee. You'll sing better sitting under the wild olive and this coppice. There's cool water falling yonder, and here's grass and a greenbed, and the locusts at their prattling.

COMATAS

I'm in no haste, not I, but in sorrow rather that you dare look me in the face, I that had the teaching of you when you were but a child. Lord ! look where kindness goes. Nurse a wolf-cub,—nay rather, nurse a puppy-dog—to be eaten for't.

LACON

And when, pray, do I mind me to have learnt or heard aught of good from thee ? Fie upon thee for a mere envious and churlish piece of a man !

COMATAS

Cum ego te paedicabam, tuque dolebas et capellae balabant et caper eas terebrabat.

LACON

Utinam ne ista paedicatione, gibber, profundius sepeliaris ! But a truce, man ; hither, come thou hither, and thou shalt sing thy country-song for the last time.

COMATAS

Thither will I never come. Here I have oaks and bedstraw, and bees humming bravely at the hives, here's two springs of cool water to thy one, and birds, not locusts, a-babbling upon the tree, and, for shade, thine's not half so good ; and what's more the pine overhead is casting her nuts.

THE BUCOLIC POETS

ΛΑΚΩΝ

ἦ μὰν αρνακίδας τε καὶ εἶρια τεῖδε πατησεῖς, 50
αἶκ' ἔνθης, ὑπνω μαλακώτερα· ταὶ δὲ τραγείαι
ταὶ παρὰ τὴν ὄσδοντι κακώτερον ἢ τὴν περ ὄσδεις.
στασῶ δὲ κρατῆρα μέγαν λευκοῖο γάλακτος
ταῖς Νύμφαις, στασῶ δὲ καὶ ἰδέος ἄλλον ἐλαίω.

ΚΟΜΑΤΑΣ

αἶ δέ κε καὶ τὴν μόλῃς, ἀπαλὰν πτέριν ὧδε πατησεῖς
καὶ γλάχων' ἀνθεῦσαν· ὑπεσσεῖται δὲ χιμαιρᾶν
δέρματα τᾶν παρὰ τὴν μαλακώτερα τετράκιδες
ἀρνῶν.

στασῶ δ' ὀκτὼ μὲν γαυλῶς τῷ Πανὶ γάλακτος,
ὀκτὼ δὲ σκαφίδας μέλιτος πλέα κηρί' ἐχοίσας.

ΛΑΚΩΝ

αὐτόθε μοι ποτέρισδε καὶ αὐτόθε βουκολιάσδεν· 60
τὰν σαυτῷ πατέων ἔχε τὰς δρύας. ἀλλὰ τίς ἄμμε,
τίς κρινεῖ; αἶθ' ἔνθοι ποχ' ὁ βουκόλος ὧδ' ὁ
Λυκώπας.

ΚΟΜΑΤΑΣ

οὐδὲν ἐγὼ τήνῳ ποτιδεύομαι· ἀλλὰ τὸν ἄνδρα,
αἶ λῆς, τὸν δρυτόμον βωστροήσομες, ὃς τὰς ἐρείκας
τήνας τὰς παρὰ τὴν ξυλοχίζεται· ἔστι δὲ Μόρσων.

ΛΑΚΩΝ

βωστρέωμες.

ΚΟΜΑΤΑΣ

τὴν κάλει νιν.

ΛΑΚΩΝ

ἰὼ ξένη μικρὸν ἄκουσον
τεῖδ' ἐνθῶν· ἄμμες γὰρ ἐρίσδομες, ὅστις ἀρείων
βουκολιαστάς ἐστι. τὴν δ' ὠγαθὲ μήτ' ἐμὲ Μόρσων
ἐν χάριτι κρίνης, μήτ' ὦν τύγα τοῦτον ὀνάσης.

THEOCRITUS V, 50-69

LACON

An you'll come here, I'll lay you shall tread lambskins and sheep's wool as soft as sleep. Those buckgoat-pelts of thine smell e'en ranker than thou. And I'll set up a great bowl of whitest milk to the Nymphs, and eke I'll set up another of sweetest oil.

COMATAS

If come you do, you shall tread here taper fern and organy all a-blowing, and for your lying down there's she-goat-skins four times as soft as those lambskins of thine. And I'll set up to Pan eight pails of milk and eke eight pots of full honey-combs.

LACON

Go to ; be where you will for me for the match o' country-song. Go your own gate ; you're welcome to your oaks. But who's to be our judge, say who ? Would God neatherd Lycopas might come this way along.

COMATAS

I suffer no want of him. We'll holla rather, an't please ye, on yon woodcutter that is after fuel in the heather near where you be. Morson it is.

LACON

We will.

COMATAS

Call him, you.

LACON

Ho, friend ! hither and lend us your ears awhile. We two have a match toward, to see who's the better man at a country-song. (MORSON *approaches*) Be you fair, good Morson ; neither judge me out of favour nor yet be too kind to him.

THE BUCOLIC POETS

ΚΟΜΑΤΑΣ

ναὶ ποτὶ τᾶν Νυμφᾶν Μόρσων φίλε μήτε Κομάτα 70
 τὸ πλεόν εὐθύνης, μήτ' ὦν τύγα τῷδε χαρίξῃ.
 ἄδε τοι ἅ ποίμνα τῷ Θουρίῳ ἐστὶ Σιβύρτα. 72

ΛΑΚΩΝ

μή τύ τις ἡρώτη ποττῷ Διός, αἴτε Σιβύρτα 74
 αἴτ' ἐμόν ἐστι κάκιστε τὸ ποίμνιον; ὥς λάλος ἐσσί.

ΚΟΜΑΤΑΣ

βέντισθ' οὗτος, ἐγὼ μὲν ἀλαθέα πάντ' ἀγορευω
 κοῦδὲν καυχῶμαι· τὸ δ' ἄγαν φιλοκέρτομος ἐσσί.

ΛΑΚΩΝ

εἶα λέγ', εἴ τι λέγεις, καὶ τὸν ξένον ἐς πόλιν
 αὖθις
 ζῶντ' ἄφες· ὦ Παιάν, ἡ στωμύλος ἦσθα Κομάτα.

ΚΟΜΑΤΑΣ

Ταὶ Μοῖσαι με φλεῦντι πολὺ πλεόν ἢ τὸν ἀοιδὸν 80
 Δάφνιν· ἐγὼ δ' αὐταῖς χιμάρως δύο πρᾶν ποκ'
 ἔθυσα.

ΛΑΚΩΝ

καὶ γὰρ ἔμ' Ὀπόλλων φιλέει μέγα, καὶ καλὸν
 αὐτῷ
 κριὸν ἐγὼ βόσκω. τὰ δὲ Κάρνεα καὶ δὴ ἐφέρπει.

73 Εὐμέρα δὲ τὰς αἰγας ὀρῆς φίλε τῷ Συβαρίτα. Wil
 rightly omits.

THEOCRITUS V, 70-83

COMATAS

'Fore the Nymphs, sweet Morson, pray you
neither rule unto Comatas more than his due nor yet
give your favour to Lacon. This flock o' sheep, look
you, is Sibyrtas' of Thurii.

LACON

Zeus! and who asked thee, foul knave, whether
the flock was mine or Sibyrtas'? Lord, what a
babbler is here!

COMATAS

Most excellent blockhead, all I say, I, is true,
though for my part, I'm no braggart; but Lord!
what a railer is here!

LACON

Come, come; say thy say and be done, and let's
suffer friend Morson to come off with his life.
Apollo save us, Comatas! thou hast the gift o'
the gab.

(The Singing Match)

COMATAS

The Muses bear me greater love than Daphnis ere
did see;
And well they may, for t'other day they had two
goats of me.

LACON

But Apollo loves me all as well, and an offering too
have I,
A fine fat ram a-batt'ning; for Apollo's feast draws
nigh.

"Foul knave": Comatas' apparently innocent remark
implies the taunt of slavery; cf. ll. 5 and 8. "Daphnis":
the Greek has "the poet Daphnis."

THE BUCOLIC POETS

ΚΟΜΑΤΑΣ

πλὰν δύο τὰς λοιπὰς διδυματόκος αἶγας ἀμέλγω,
καί μ' ἅ παῖς ποθορεῦσα 'τάλαν' λέγει 'αὐτὸς
ἀμέλγεις;'

ΛΑΚΩΝ

φεῦ φεῦ· Λάκων τοι ταλάρως σχεδὸν εἵκατι πληροῖ
τυρῶ καὶ τὸν ἄναβον ἐν ἄνθεσι παῖδα μολύνει.

ΚΟΜΑΤΑΣ

βάλλει καὶ μάλοισι τὸν αἰπόλον ἅ Κλεαρίστα
τὰς αἶγας παρελᾶντα καὶ ἰδύ τι ποππυλιύσδει.

ΛΑΚΩΝ

κῆμέ γὰρ ὁ Κρατίδας τὸν ποιμένα λείος ὑπαντῶν 90
ἐκμαίνει.¹ λιπαρὰ δὲ παρ' αὐχένα σείετ' ἔθειρα.

ΚΟΜΑΤΑΣ

ἄλλ' οὐ σύμβλητ' ἐστὶ κυνόσβατος οὐδ' ἀνεμῶνα
πρὸς ῥόδα, τῶν ἄνδηρα παρ' αἵμασιαῖσι πεφύκει.

ΛΑΚΩΝ

οὐδὲ γὰρ οὐδ' ἀκύλοις ὀρομαλίδες· αἶ μὲν ἔχοντι
λεπτὸν² ἀπὸ πρίνοιο λεπύριον, αἶ δὲ μελιχραί.

¹ *lit.* Cratidas maddens me when it is in gentle temper that he runs to meet me (Gow) ² λεπτόν: of taste

THEOCRITUS V, 84-95

COMATAS

Nigh all my goats have twins at teat; there's only
two with one;
And the damsel sees and the damsel says 'Poor lad,
dost milk alone?'

LACON

O tale of woe! here's Lacon, though, fills cheese-
racks well-nigh twenty
And lies, good hap! in his leman's lap mid flowers
that blow so plenty.

COMATAS

But when her goatherd boy goes by you should see
my Clearist
Fling apples, and her pretty lips call pouting to be
kissed.

LACON

But madness 'tis for the shepherd to meet the
shepherd's love,
So brown and bright are the tresses light that toss
that shoulder above.

COMATAS

Ah! but there's no comparing windflower with rose
at all,
Nor wild dog-rose with her that blows beside the
trim orchard's wall.

LACON

There's no better likeness, neither, 'twixt fruit of
pear and holm;
The acorn savours flat and stale, the pear's like
honeycomb.

"Pear": in the Greek, a sweet kind of wild apple.

THE BUCOLIC POETS

ΚΟΜΑΤΑΣ

κήγῳ μὲν δωσῶ τᾷ παρθένῳ αὐτίκα φάσσαν
ἐκ τᾷς ἀρκεύθῳ καθελών· τηνεὶ γὰρ ἐφίσδει.

ΛΑΚΩΝ

ἀλλ' ἐγὼ ἐς χλαῖναν μαλακὸν πόκον, ὀππόκα πέξω
τὰν οἶν τὰν πέλλαν, Κρατίδᾳ δωρήσομαι αὐτός.

ΚΟΜΑΤΑΣ

σίττ' ἀπὸ τᾷς κοτίνῳ ται μηκάδες· ὧδε νέμεσθε, 100
ὥς τὸ κάταυτες τοῦτο γεώλοφον αἶ τε μυρῖκαι.

ΛΑΚΩΝ

οὐκ ἀπὸ τᾷς δρυὸς οὔτος ὁ Κώναρος ἄ τε Κιναίθα;
τουτεῖ βοσκησεῖσθε ποτ' ἀντολᾶς,¹ ὥς ὁ Φάλαρος.

ΚΟΜΑΤΑΣ

ἔστι δέ μοι γαυλὸς κυπαρίσσινος, ἔστι δέ κρατήρ,
ἔργον Πραξιτέλεως· τᾷ παιδί δὲ ταῦτα φυλάσσω.

ΛΑΚΩΝ

χάμῃν ἔστι κύων φιλοποίμνιος, ὃς λύκος ἄγχει,
δν τῷ παιδί δίδωμι τὰ θηρία πάντα διώκειν.

¹ ποτ' ἀντολᾶς "uphill" E, cf. 4. 44 and ἀνατέλλω Ap. Rhod. 2.1247: others "towards the east"

THEOCRITUS V, 96-107

COMATAS

In yonder juniper-thicket a cushat sits on her
nest;
I'll go this day and fetch her away for the maiden I
love best.

LACON

So soon as e'er my sheep I shear, a rare fine gift I'll
take;
I'll give yon black ewe's pretty coat my darling's
cloak to make.

COMATAS

Hey, bleaters! away from the olive; where would
be grazing then?
Your pasture's where the tamarisk grows and the
slope hill drops to the glen.

LACON

Where are ye browsing, Crumple? and, Browning,
where are ye?
Graze up the hill as Piebald will, and let the oak-
leaves be.

COMATAS

I've laid up a piggin of cypress-wood and a bowl for
mixing wine,
The work of great Praxiteles, both for that lass of
mine.

LACON

And I, I have a flock-dog, a wolver of good fame,
Shall go a gift to my dearest and hunt him all
manner of game.

"Praxiteles": probably the great sculptor; intended as
an ignorant man's boast (Gow).

THE BUCOLIC POETS

ΚΟΜΑΤΑΣ

ἀκρίδες, αἶ τὸν φραγμὸν ὑπερπαδῆτε τὸν ἀμόν,
μή μεν λωβάσησθε τὰς ἀμπέλος· ἐντὶ γὰρ ἄβαι.¹

ΛΑΚΩΝ

τοὶ τέττιγες ὀρήτε, τὸν αἰπόλον ὥς ἐρεθίζω·
οὕτως κῦμμες θην ἐρεθίζετε τὼς καλαμευτάς. 110

ΚΟΜΑΤΑΣ

μισέω τὰς δασυκέρκος ἀλώπεκας, αἶ τὰ Μίκωνος
αἰεὶ φοιτῶσαι τὰ ποθέσπερα ραγίζοντι.

ΛΑΚΩΝ

καὶ γὰρ ἐγὼ μισέω τὼς κανθάρος, οἶ τὰ Φιλώνδα
σῦκα κατατρώγοντες ὑπανέμιοι φορέονται.

ΚΟΜΑΤΑΣ

ἦ οὐ μέμνασ', ὅκ' ἐγὼ τυ κατήλασα, καὶ τὺ σεσαρὼς
εὖ ποτεκιγκλίζευ καὶ τᾶς δρυὸς εἵχεο τήνας;

ΛΑΚΩΝ

τοῦτο μὲν οὐ μέμναμ'· ὅκα μάν τοι² τεῖδέ τυ δήσας
Εὐμάρας ἐκάθαρε, καλῶς μάλα τοῦτό γ' ἴσαμι.

ΚΟΜΑΤΑΣ

ἤδη τις Μόρσων πικραίνεται· ἦ οὐχὶ παράσθην; 120
σκίλλας ἰὼν γραίας ἀπὸ σάματος αὐτίκα τίλλειν.

¹ ἄβαι: mss αῖαι, ἄβαι, ἄβαι, schol. αῖαι, ἄζαι, αὐταί: probably special name of a choice sort of vine, cf. Hesych. ἡβη· ἄμπελος: some take it as "youths," i.e. young vines

² μάν τοι Wil: mss μάν ποκα or μάν

THEOCRITUS V, 108-121

COMATAS

Avaunt, avaunt, ye locusts o'er master's fence that
spring;
These be none of your common vines; have done
your ravaging.

LACON

See, crickets, see how vexed he be! see master
Goatherd boiling!
'Tis even so you vex, I trow, the reapers at their
toiling.

COMATAS

I hate the brush-tail foxes, that soon as day declines
Come creeping to their vintaging mid goodman
Micon's vines.

LACON

So too I hate the beetles come riding on the breeze,
Guttle Philondas' choicest figs, and off as quick as
you please.

COMATAS

Num oblitus es tum, cum ego te percutiebam,
quam pulchre mihi tu tuam caudam iactaveris ringens
et quercui illi adhaerens?

LACON

Istud quidem non ego memini; at tum, cum hic te
Eumaras alligatum depectebat, quid acciderit probe
scio.

COMATAS

Somebody's waxing wild, Morson; see you not what
is plain?
Go pluck him squills from an oldwife's grave to cool
his heated brain.

"At their toiling": more likely 'at their (noontide)
rest' (Gow).

THE BUCOLIC POETS

ΛΑΚΩΝ

κῆγῶ μὰν κνίζω Μόρσων τινά· καὶ τὺ δὲ λεύσσεις.
ἐνθῶν τὰν κυκλάμινον ὄρυσσέ νυν ἐς τὸν Ἄλεντα.

ΚΟΜΑΤΑΣ

Ἰμέρα ἀνθ' ὕδατος ῥείτω γύλα, καὶ τὺ δὲ Κρᾶθι
οἶνῳ πορφύροις, τὰ δέ τοι σία καρπὸν ἐνείκαι.

ΛΑΚΩΝ

ῥείτω χά Συβαρίτις ἐμὶν μέλι, καὶ τὸ πότορθρον
ἅ παις ἀνθ' ὕδατος τᾷ καλπίδι κηρία βάψαι.

ΚΟΜΑΤΑΣ

ταὶ μὲν ἐμαὶ κύτισόν τε καὶ αἴγιλον αἶγες ἔδοντι,
καὶ σχῖνον πατέοντι καὶ ἐν κομάροισι κέονται.

ΛΑΚΩΝ

ταῖσι δ' ἐμαῖς οἷεσσι πάρεστι μὲν ἅ μελίτεια 130
φέρβεσθαι, πολλὸς δὲ καὶ ὥς ῥόδα κίσθος ἐπανθεῖ.

ΚΟΜΑΤΑΣ

οὐκ ἔραμ' Ἀλκίππας, ὅτι με πρᾶν οὐκ ἐφίλησε
τῶν ὥτων καθελοῖσ', ὅκα οἱ τὰν φάσσαν ἔδωκα.

THEOCRITUS V, 122-133

LACON

Nay, I be nettling somebody; what needs it you to tell?

Be off to Haleis' bank, Morson, and dig him an earth-apple.

COMATAS

Let Himera's stream run white with cream, and Crathis, as for thine,

Mid apple-bearing beds of reed may it run red with wine.

LACON

Let Sybaris' well spring honey for me, and ere the sun is up

May the wench that goes for water draw honeycombs for my cup.

COMATAS

My goats eat goat-grass, mine, and browse upon the clover,

Tread mastich green and lie between the arbutus waving over.

LACON

It may be so, but I'd have ye know these pretty sheep of mine

Browse rock-roses in plenty and sweet as eglantine.

COMATAS

When I brought the cushat 'tother night 'tis true Alcippa kissed me,

But alack! she forgot to kiss by the pot, and since, poor wench, she's missed me.

"Kiss by the pot": to kiss taking hold of both ears.

THE BUCOLIC POETS

ΛΑΚΩΝ

ἀλλ' ἐγὼ Εὐμήδους ἔραμαι μέγα· καὶ γὰρ ὅκ'
 αὐτῷ
 τὰν σύριγγ' ὥρεξα, καλὸν τί με κάρτ' ἐφίλησεν.

ΚΟΜΑΤΑΣ

οὐ θεμιτὸν Λάκων ποτ' ἀηδόνα κίσσας ἐρίσδεν,
 οὐδ' ἔποπας κύκνοισι· τὸ δ' ὦ τάλαν ἐσσι
 φιλεχθής.

ΜΟΡΣΩΝ

παύσασθαι κέλομαι τὸν ποιμένα. τὴν δὲ Κομάτα
 δωρεῖται Μόρσων τὰν ἀμνίδα· καὶ τὴν δὲ θύσας
 ταῖς Νύμφαις Μόρσωνι καλὸν κρέας αὐτίκα
 πέμψον.

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ΚΟΜΑΤΑΣ

πεμφῶ ναὶ τὸν Πᾶνα. φριμάσσειο πᾶσα τραγίσκων
 νῦν ἀγέλα· κήγῶν γὰρ ἴδ' ὡς μέγα τοῦτο καχάσδω¹
 καττῶ Λάκωνος τῷ ποιμένος, ὅττι ποκ' ἤδη
 ἀνυσάμαν τὰν ἀμνόν· ἐς ὠρανὸν ὕμιν ἀλεῦμαι.
 αἶγες ἐμαὶ θαρσεῖτε κερουχίδες²· αὐριον ὕμμε
 πάσας ἐγὼ λουσῶ Συβαρίτιδος ἔνδοθι λίμνας.³
 οὗτος ὁ λευκίτας ὁ κορυπτίλος, εἴ τιν' ὀχευσεῖς
 τὰν αἰγῶν, φλασσῶ τυ, πρὶν ἢ ἐμὲ καλλιερῆσαι
 ταῖς Νύμφαις τὰν ἀμνόν. δ' δ' αὖ πάλιν. ἀλλὰ
 γενοίμαν,
 αἰ μή τυ φλάσσαιμι, Μελάνθιος ἀντὶ Κομάτα.

150

¹ καχάσδω E, cf. 2. 153, 23. 46: mss καχαζῶ ² mss and
 O. P. 1618 (c. 450 A.D.) κερουχίδες, schol. also κερουλίδες (so
 prob. P. An.), κερουλκίδες ³ P. An. with some mss κρίνας

THEOCRITUS V, 134-150

LACON

When fair Eumédes took the pipe that was his
lover's token
He kissed him sweet as sweet could be; his lover's
love's unbroken.

COMATAS

'Tis nature's law that no jackdaw with nightingale
shall bicker,
Nor owl with swan, but poor Lacón was born a
quarrel-picker.

MORSON

I bid the shepherd cease. You, Comatas, may
take the lamb; and when you offer her to the
Nymphs be sure you presently send poor Morson a
well-laden platter.

COMATAS

That will I, 'fore Pan. Come, snort ye, my merry
buck-goats all. Look you how great a laugh I have
of shepherd Lacon for that I have at last achieved
the lamb. Troth, I'll caper you to the welkin.
Horned she-goats mine, frisk it and be merry; to-
morrow I'll wash you one and all in Sybaris lake.
What, Whitecoat, thou wanton! if thou leave not
meddling with the she's, before ever I sacrifice the
lamb to the Nymphs I'll break every bone in thy
body. Lo there! he's at it again. If I break thee
not, be my last end the end of Melanthius.

"owl": the Greek has "hoopoe." "Melanthius":
the goatherd mutilated by Odysseus and Telemachus in the
twenty-second book of the *Odyssey*.

VI.—A COUNTRY SINGING-MATCH

THEOCRITUS dedicates the poem to the Aratus of whom he speaks in the Harvest-Home. The scene is a spring in the pastures, and the time a summer noon. The theme is a friendly contest between a certain Damoetas and 'the neatherd Daphnis.' This is probably the Daphnis of the Thyrsis. If so, the two singers are meant to be contemporary with the persons of whom they sing, as are the singers of IV, V, and X. Each sings one song. Daphnis, apostrophising Polyphemus, asks why he is blind to the love of the sea-nymph Galatea. Damoetas, personating him, declares that his apathy is all put on, to make her love secure.

VI.—ΒΟΥΚΟΛΙΑΣΤΑΙ

Δαμόλτας χῶ Δάφνις ὁ βουκόλος εἰς ἓνα χῶρον
τὰν ἀγέλαν πόκ', Ἄρατε, συνάγαγον· ἧς δ' ὁ μὲν
αὐτῶν

πυρρός, ὁ δ' ἡμιγένειος· ἐπὶ κράναν δέ τιν' ἄμφω
ἐσδόμενοι θέρεος μέσῳ ἄματι τοιάδ' ᾄδουν.

πρᾶτος δ' ἄρξατο Δάφνις, ἐπεὶ καὶ πρᾶτος ἔρισδε·

Βάλλει τοι Πολύφαμε τὸ ποίμνιον ἅ Γαλάτεια
μάλοισιν, δυσέρωτα τὸν αἰπόλον ἄνδρα καλεῦσα·
καὶ τύ νιν οὐ ποθόρησθα τάλαν τάλαν¹, ἀλλὰ
κάθησαι

ἀδέα συρίσδων. πάλιν ἄδ' ἶδε τὰν κύνα βάλλει,
ἃ τοι τὰν οἴων ἔπεται σκοπός· ἃ δὲ βαῦσδει 10
εἰς ἄλλα δερκομένα, τὰ δὲ νιν καλὰ κύματα
φαίνει²

ἄσυχχα καχλάζοντος ἐπ' αἰγιαλοῖο θέοισαν.
φράζεο μὴ τᾶς παιδὸς ἐπὶ κνάμαισιν ὀρούσῃ
ἐξ ἁλὸς ἐρχομένας, κατὰ δὲ χροῖα καλὸν ἀμύξῃ.
ἃ δὲ καὶ αὐτόθε τοι διαθρύπτεται· ὥς ἀπ' ἀκάνθας
ταὶ καπυραὶ χαῖται, τὸ καλὸν θέρος ἀνίκα
φρύγει,

καὶ φεύγει φιλέοντα καὶ οὐ φιλέοντα διώκει,

¹ τάλαν E accus. neut. cf. Men. Ep. 217 : others voc. masc.

² φαίνει : schol. also φαίνει

VI.—A COUNTRY SINGING-MATCH

Damoetas and neatherd Daphnis, Aratus, half-bearded the one, the other's chin ruddy with the down, had driven each his herd together to a single spot at noon of a summer's day, and sitting them down side by side at a water-spring began to sing. Daphnis sang first, for from him came the challenge :

See, Cyclops ! Galatéa's at thy flock with apples,
see !
The apples fly, and she doth cry ' A fool's-in-love
are ye ' ;
But with never a look to the maid, poor heart, thou
sit'st and pipest so fine.
Lo yonder again she flings them amain at that
good flock-dog o' thine !
See how he looks to seaward and bays her from the
land !
See how he's glassed where he runs so fast i' the
pretty wee waves o' the strand !
Beware or he'll leap as she comes from the deep,
leap on her legs so bonny,
And towse her sweet pretty flesh—But lo where
e'en now she wantons upon ye !
O the high thistle-down and the dry thistle-down i'
the heat o' the pretty summer O !—
She'll fly ye and deny ye if ye'll a-wooing go,

" Apples " : a love-gift, cf. 2. 120, 3. 10. " glassed " :
there is an ancient variant " splashed."

THE BUCOLIC POETS

καὶ τὸν ἀπὸ γραμμᾶς κινεῖ λίθον· ἥ γὰρ ἔρωτι
πολλάκις ὦ Πολύφαμε τὰ μὴ καλὰ καλὰ
πέφονται.

τῷ δ' ἐπὶ Δαμοίτας ἀνεβάλλετο καὶ τὰδ' αἶδεν· 20

Εἶδον ναὶ τὸν Πᾶνα, τὸ ποίμνιον ἀνίκ' ἔβαλλε,
κοῦ μ' ἔλαθ', οὐ τὸν ἐμὸν τὸν ἕνα γλυκύν, ᾧ
ποθορῶμι

ἐς τέλος, αὐτὰρ ὁ μάντις ὁ Τήλεμος ἔχθρ' ἀγορεύων
ἐχθρὰ φέροι ποτὶ οἶκον, ὅπως τεκέεσσι φυλάσσοι.
ἀλλὰ καὶ αὐτὸς ἐγὼ κνίζων πάλιν οὐ ποθορήμι,
ἀλλ' ἄλλαν τινὰ φάμι γυναῖκ' ἔχεν· ἃ δ' αἴοισα
ζαλοῖ μ' ὦ Παιὰν καὶ τάκεται, ἐκ δὲ θαλάσσης
οἴστρεϊ παπταίνουσα ποτ' ἄντρα τε καὶ ποτὶ
ποίμνας.

σίξα¹ δ' ὑλακτεῖν νιν καὶ τᾷ κυνί· καὶ γὰρ ὅκ' ἥρων
αὐτᾶς, ἐκνυζήτο ποτ' ἰσχία ῥύγχος ἔχοισα. 30
ταῦτα δ' ἴσως ἐσορώσα ποεῦντά με πολλάκι,
πεμψεῖ

ἄγγελον. αὐτὰρ ἐγὼ κλαξῶ θύρας, ἔστε κ' ὁμόσση
αὐτά μοι στορεσεῖν καλὰ δέμνια τᾶσδ' ἐπὶ νάσω.

¹ σίξα Ruhnken : mss σίγα, σίγα, σιγᾶ, σιγα

THEOCRITUS VI, 18-33

But cease to woo and she'll pursue, aye, then the
king's the move ;
For oft the foul, good Polypheme, is fair i' the eyes
of love.

Then Damoetas in answer lifted up his voice,
singing :

I saw, I saw her fling them, Lord Pan my witness
be ;
I was not blind, I vow, by this my one sweet—this
Wherewith Heav'n send I see to the end, and
Télemus when he
Foretells me woe, then be it so, but woe for him
and his!— ;
'Tis tit for tat, to tease her on I look not on the jade
And say there's other wives to wed, and lo ! she's
jealous made,
Jealous for me, Lord save us ! and 'gins to pine for
me
And glowers from the deep on the cave and the
sheep like a want-wit lass o' the sea.
And the dog that bayed, I hissed him on ; for when
'twas I to woo
He'd lay his snout to her lap, her lap, and whine
her friendly to.
Maybe she'll send me messages if long I go this
gate ;
But I'll bar the door till she swear o' this shore to
be my wedded mate.

“ The king ” : moved as a last resource in some game like draughts or backgammon. “ Telemus ” : prophesied the blinding of Polyphemus by Odysseus.

VII.—THE HARVEST-HOME

THE poet tells in the first person how three friends went out from Cos to join in a harvest-home at a farm in the country. On the way they overtake a Cretan goatherd named *Lycidas*, and the conversation leads to a friendly singing-match between him and the narrator *Simichidas*. *Lycidas*' song, which was apparently composed the previous November, is primarily a song of good wishes for the safe passage of his beloved *Ageanax* to *Mitylenè*, but the greater part of it is concerned with the merrymaking which will celebrate his safe arrival, and includes an address to the mythical goatherd-poet *Comatas*, whose story is to be sung by *Tityrus* on the festive occasion. *Simichidas* replies with a prayer to *Pan* and the *Loves* to bring the fair *Philius* to his lover *Aratus*, a prayer which passes, however, into an appeal to *Aratus* to cease such youthful follies. *Lycidas* now bestows the crook which he had laughingly offered as a stake, and leaves the three friends at the entrance to the farm. The rest of the poem is a description of the feast. The scholia preserve a tradition that *Simichidas* is *Theocritus* himself, and indeed there is great probability that we are dealing throughout the poem with real persons. A discussion of this question will be found in the Introduction.

VII.—ΘΑΛΥΣΙΑ

Ἦς χρόνος ἀνίκ' ἐγών τε καὶ Εὐκριτος εἰς τὸν
Ἀλεντα

εἵρπομες ἐκ πόλιος, σὺν καὶ τρίτος ἄμμιν Ἀμύντας.
τᾷ Διοῖ γὰρ ἔτευχε θαλύσια καὶ Φρασίδαμος
κ' Ἀντιγένης, δύο τέκνα Λυκώπεος, εἴ τί περ ἐσθλὸν
χαῶν τῶν ἐπάνωθεν¹ ἀπὸ Κλυτίας τε καὶ αὐτῷ
Χάλκωνος, Βούριναν ὅς ἐκ ποδὸς ἄννε κράναν
εὖ² ἐνερεισάμενος πέτρα γόνυ, ταὶ δὲ παρ' αὐτὰν
αἰγαιοὶ πτελέαι τε εἵσκιον ἄλσος ὕφαινον³
χλωροῖσιν πετάλοισι κατηρεφές κομώουσαι.
κοῦπω τὰν μεσάταν ὁδὸν ἄννυμες, οὐδὲ τὸ σᾶμα 10
ἀμῖν τὸ Βρασίλα κατεφαίνετο, καὶ τιν' ὀδίταν
ἐσθλὸν σὺν Μοίσαισι Κυδωνικὸν εὖρομες ἄνδρα,
οὕνομα μὲν Λυκίδα, ἧς δ' αἰπόλος, οὐδέ κέ τις νιν
ἀγνοίησεν ἰδὼν, ἐπεὶ αἰπόλῳ ἔξοχ' ἐφῶκει.
ἐκ μὲν γὰρ λασίῳιο δασύτριχος εἶχε τράγοιο
κνακὸν δέρμ' ὥμοισι νέας ταμίσοιο ποτόσδον,
ἀμφὶ δέ οἱ στήθεσσι γέρων ἐσφίγγετο πέπλος
ζωστήρι πλακερῷ⁴, ῥοικὰν δ' ἔχεν ἀγριελαίῳ
δεξιτερᾷ κορύναν. καὶ μ' ἀτρέμας εἶπε σεσαρῶς
ὄμματι μειδιῶντι, γέλως δέ οἱ εἶχετο χεῖλες· 20
' Σιμιχίδα, πᾷ δὴ τὸ μεσαμέριον πόδας ἔλκεις,

¹ ἐπάνωθεν Reiske, cf. *Æp.* 22. 3: mss εἴ' ἄνωθεν ² εὖ
Herm., *O. P.* 2064 (c. A.D. 180): miss εὖ γ' ³ ὕφαινον
Heinsius from Verg. *Ecl.* 9. 42: mss ἔφαινον ⁴ Schol. also
πλοκερῷ

VII.—THE HARVEST-HOME

Once upon a time went Eucritus and I, and for a third, Amyntas, from the town to the Haleis. 'Twas to a harvest-feast holden that day unto Deo by Phrasedamus and Antigēnes the two sons of Lycopus, sons to wit of a fine piece of the good old stuff that came of Clytia, of Clytia and of that very Chalcon whose sturdy knee planted once against the rock both made Burina fount to gush forth at his feet and caused elm and aspen to weave above it a waving canopy of green leaves and about it a precinct of shade. Ere we were halfway thither, ere we saw the tomb of Brasilas, by grace of the Muses we overtook a fine fellow of Cydonia, by name Lycidas and by profession a goatherd, which indeed any that saw him must have known him for, seeing liker could not be. For upon his shoulders there hung, rank of new rennet, a shag-haired buck-goat's tawny fleece, across his breast a broad belt did gird an ancient shirt, and in's hand he held a crook of wild olive. Gently, broadly, and with a twinkling eye he smiled upon me, and with laughter possessing his lip, "What, Simichidas," says he; "whither away this sultry

"Deo": Demeter. "Clytia and Chalcon": legendary queen and king of Cos. "Burina": the fountain still bears this name.

THE BUCOLIC POETS

ἀνίκα δὴ καὶ σαῦρος ἐν αἵμασιαῖσι καθεύδει,
οὐδ' ἐπιτυμβίδαι κορυδαλλίδες ἡλαίνονται;
ἢ μετὰ δαῖτα κλητὸς ἐπείγεται; ἢ τινος ἀστῶν
λανὸν ἐπι θρώσκεις; ὥς τευ ποσὶ νισσομένοιο
πᾶσα λίθος πταίοισα ποτ' ἀρβυλίδεσσιν αἰεῖδει.'

τὸν δ' ἐγὼ ἀμείφθην· 'Λυκίδα φίλε, φαντί τυ
πάντες

ἤμεν συρικτὰν μέγ' ὑπείροχον ἔν τε νομεῦσιν
ἐν τ' ἀματῆρεσσι. τὸ δὲ μάλα θυμὸν ἰαίνει
ἀμέτεροι· καίτοι κατ' ἐμὸν νόον ἰσοφαρίζειν 30
ἔλπομαι. ἂ δ' ὁδὸς ἄδε θαλύσιάδ¹. ἢ γὰρ ἑταῖροι
ἀνέρες εὐπέπλω Δαμάτερι δαῖτα τελεῦντι
ὄλβω ἀπαρχόμενοι· μάλα γὰρ σφισι πίουσι μέτρῳ
ἂ δαίμων εὐκριθὼν ἀνεπλήρωσεν ἁλῶν.
ἀλλ' ἄγε δὴ, ξυνὰ γὰρ ὁδὸς ξυνὰ δὲ καὶ ἁώς,
βουκολιασδόμεσθα· τάχ' ὥτερος ἄλλον ὀνασεῖ.
καὶ γὰρ ἐγὼ Μοισᾶν καπυρὸν στόμα, κῆμὲ λέγοντι
πάντες ἀοιδὸν ἄριστον· ἐγὼ δέ τις οὐ ταχυπειθής,
οὐ Δᾶν· οὐ γὰρ πω κατ' ἐμὸν νόον οὔτε τὸν ἐσθλὸν
Σικελίδαν νίκημι τὸν ἐκ Σάμῳ οὔτε Φιλίταν² 40
αἰεῖδων, βάτραχος δὲ ποτ' ἀκρίδας ὥς τις ἐρίσδω.'

ὥς ἐφάμαν ἐπίταδες· ὁ δ' αἰπόλος ἀδὺ γελᾶσσας
'τάν τοι' ἔφα· 'κορύναν δωρύττομαι, οὐνεκεν ἐσσί
πᾶν ἐπ' ἀλαθείᾳ πεπλασμένον ἐκ Διὸς ἔρνος.
ὥς μοι καὶ τέκτων μέγ' ἀπέχθεται, ὅστις ἐρευνηῇ
ἴσον ὄρευσ κορυφᾷ τελέσαι δόμον Ὀρομέδοντος³,

¹ θαλύσιάδ(ε) E: mss θαλυσιὰς ² Φιλίταν Crönert: mss
φιλήταν ³ Schol. also εὐρυμέδοντος

THEOCRITUS VII, 22-46

noontide, when e'en the lizard will be sleeping i' th' hedge and the crested larks go not afield? Is 't even a dinner you be bidden to or a fellow-townsmen's vintage-rout that makes you scurry so? for 'faith, every stone i' the road strikes singing against your hastening brogues."

"'Tis said, dear Lycidas," answered I, "you beat all comers, herdsman or harvester, at the pipe. So 'tis said, and right glad am I it should be said; howbeit to my thinking I'm as good a man as you. This our journey is to a harvest-home; some friends of ours make holyday to the fair-robed Demeter with first-fruits of their increase, because the Goddess hath filled their threshing-floor in measure so full and fat. So come, I pray you, since the way and the day be yours as well as ours, and let you and me make country-music. And each from the other may well take some profit, seeing I, like you, am a clear-voiced mouthpiece of the Muses, and, like you, am accounted best of musicians everywhere,—albeit I am not so quick, Zeus knows, to believe what I'm told, being to my thinking no match in music yet awhile for the excellent Sicelidas of Samos nor again for Philitas, but I am even as a frog that is fain to outvie the pretty crickets."

So said I of set purpose, and master Goatherd with a merry laugh "I offer you this crook," says he, "as to a sprig of great Zeus that is made to the pattern of truth. Even as I hate your mason who will be striving to rear his house high as the peak of Mount Oromedon, so hate I likewise your

"The pipe": here it implies music generally. "Sprig of great Zeus": Truth was daughter of Zeus. Oromedon is probably the highest mountain in Cos.

THE BUCOLIC POETS

καὶ Μοισᾶν ὄρνιχες, ὅσοι ποτὶ Χίον ἀηδῶ¹
 ἀντία κοκκύζοντες ἐτώσια μοχθίζοντι.
 ἀλλ' ἄγε βουκολικᾶς ταχέως ἀρξώμεθ' αἰοιδᾶς,
 Σιμιχίδα· κῆγὼ μὲν, ὄρη φίλος, εἴ τοι ἀρέσκει 50
 τοῦθ' ὅτι πρᾶν ἐν ὄρει τὸ μελύδριον ἐξεπόνασα·

Ἔσσεται Ἀγεάνακτι καλὸς πλόος εἰς Μιτυ-
 λήναν,
 χῶκεν² ἐφ' ἐσπερίοις Ἐρίφοις νότος ὑγρὰ διώκη
 κύματα, χ' Ὠρίων ὅκ'³ ἐπ' ὠκεανῷ πόδας ἴσχη,
 αἶ κεν τὸν Λυκίδαν ὀπτεύμενον ἐξ Ἀφροδίτας
 ῥύσσηται· θερμὸς γὰρ ἔρωσ αὐτῷ με καταίθει.
 χάλκυόνες στορεσεῦντι τὰ κύματα τάν τε θάλασ-
 σαν
 τὸν τε νότον τὸν τ' εὖρον, ὃς ἔσχατα φυκία
 κινεῖ,
 ἀλκύνονες, γλαυκαῖς Νηρηΐσι ταὶ τὰ μάλιστα
 ὀρνίχων ἐφίληθεν, ὅσαις⁴ τέ περ ἐξ ἁλὸς ἄγρα. 60
 Ἀγεάνακτι πλόον διζημένῳ εἰς Μιτυλήναν
 ὦρια πάντα γένοιτο, καὶ εὐπλοος ὄρμον ἴκοιτο.
 κῆγὼ τήνῃ κατ' ἄμαρ ἀνήτινον ἢ ῥοδόεντα
 ἢ καὶ λευκοῖων στέφανον περὶ κρατὶ φυλάσσω
 τὸν πτελεατικὸν οἶνον ἀπὸ κρατῆρος ἀφυξῶ
 παρ πυρὶ κεκλιμένος, κύαμον δέ τις ἐν πυρὶ
 φρυξεί.

¹ ἀηδῶ E, cf. l. 136, 5, 136, Bacch. 3. 98, and Bergk *Poet. Lyr.* ⁴ III p. 140: mss αἰοιδῶν ² χῶκεν E: mss χῶταν

³ ὅκ' E: mss ὅτ'

⁴ Greverus (Gow) ὅσοις

THEOCRITUS VII, 47-66

strutting cocks o' the Muses' yard whose crowing
makes so pitiful contention against the Chian
nightingale. But enough; let's begin our country-
songs, Simichidas. First will I—pray look if you
approve the ditty I made in the hills 'tother
day: (*sings*)

What though the Kids above the flight of wave
before the wind

Hang westward, and Orion's foot is e'en upon the sea?
Fair voyage to Mitylenè town Agéanax shall find,
Once from the furnace of his love his Lycidas be free.
The halcyons—and of all the birds whose living's of
the seas

The sweet green Daughters of the Deep love none
so well as these—

O they shall still the Southwind and the tangle-toss-
ing East,
And lay for him wide Ocean and his waves along to
rest.

Ageanax late though he be for Mitylene bound
Heav'n bring him blest wi' the season's best to haven
safe and sound;

And that day I'll make merry, and bind about my brow
The anise sweet or snowflake neat or rosebuds all a-
row,

And there by the hearth I'll lay me down beside the
cheerful cup,

And hot roast beans shall make my bite and elmy
wine my sup;

“The Chian nightingale”: Homer. “The Kids”: the
time of the year indicated is at the end of November.
“The halcyons”: said to command a calm for their nesting
about the winter-solstice. “Elmy wine”: wine flavoured
with elm-catkins, or else “wine of Ptelea.”

THE BUCOLIC POETS

χαῖ στιβὰς ἐσσεῖται πεπυκασμένα ἔστ' ἐπὶ πᾶχυν
 κνύζα τ' ἀσφοδέλῳ τε πολυγνάμπτῳ τε σελίνῳ,
 καὶ πίομαι μαλακῶς μεμναμένος Ἀγεάνακτος
 αὐταῖσιν κυλίκεσσιν¹ καὶ ἐς τρύγα χεῖλος ἐρείδων. 70

αὐλησεῦντι δέ μοι δύο ποιμένες, εἰς μὲν

Ἀχαρνεύς,

εἰς δὲ Λυκωπείτας· ὁ δὲ Τίτυρος ἐγγύθεν ἄσει,
 ὧς ποκα τᾶς Ξενέας ἠράσσατο Δάφνις ὁ βούτας,
 χῶς ὄρος ἀμφεπονεῖτο, καὶ ὡς δρύες αὐτὸν ἐθρή-
 νευν,

Ἰμέρα αἶτε φύοντο² παρ' ὄχθαισιν ποταμοῖο,
 εὖτε χιῶν ὧς τις κατετάκετο μακρὸν ὑφ' Αἴμον
 ἢ Ἄθω ἢ Ῥοδόπαν ἢ Καύκασον ἐσχατόωντα.

ἄσει δ' ὧς ποκ' ἔδεκτο τὸν αἰπόλον εὐρέα
 λάρναξ

ζῶν ἐόντα κακαῖσιν ἀτασθαλίαισιν ἄνακτος,
 ὧς τέ νιν αἰ σιμαὶ λειμωνόθε φέρβον ἰοῖσαι 80
 κέδρον ἐς ἀδείαν μαλακοῖς ἄνθεσσι μέλισσαι,
 οὐνεκά οἱ γλυκὺ Μοῖσα κατὰ στόματος χέε νέκταρ.
 ὦ μακαριστὲ Κομᾶτα, τύ θην τάδε τερπνὰ πεπόν-
 θεις,

καὶ τὸ κατεκλάσθης ἐς λάρνακα, καὶ τὸ
 μελισσᾶν

¹ cf. Ar. Ran. 560; Burns's "right guid-willie waught"

² So O. P. 2064: O. P. 1618 εφυοντο, mss φύοντι

THEOCRITUS VII, 67-84

And soft I'll lie, for elbow-high my bed strown thick
and well

Shall be of crinkled parsley, mullet, and asphodel;
And so t' Ageanax I'll drink, drink wi' my dear in
mind,

Drink wine and wine-cup at a draught and leave no
lees behind.

My pipers shall be two shepherds, a man of
Acharnae he,
And he a man of Lycopè; singer shall Tityrus be,
And sing beside me of Xénea and neatherd Daphnis'
love,

How the hills were troubled around him and the
oaks sang dirges above,

Sang where they stood by Himeras flood, when he
a-wasting lay

Like snow on Haemus or Athos or Caucasus far far
away.

And I'll have him sing how once a king, of wilful
malice bent,
In the great coffer all alive the goatherd-poet
pent,

And the snub bees came from the meadow to the
coffer of sweet cedar-tree,

And fed him there o' the flowerets fair, because his
lip was free

O' the Muses' wine; Comátas! 'twas joy, all joy to
thee;

Though thou wast hid 'neath cedarn lid, the bees thy
meat did bring,

“Mullet”: sometimes called ‘fleabane.’ “His lip was
free of the Muses’ wine”: the Greek has “nectar,” and the
meaning is that he was a poet.

THE BUCOLIC POETS

κηρία φερβόμενος ἔτος ὥριον ἐξεπόνησας.
 αἴθ' ἐπ' ἐμεῦ ζωοῖς ἐναρίθμιος ὥφελες ἦμεν,
 ὥς τοι ἐγὼν ἐνόμουν ἀν' ὥρεα τὰς καλὰς αἶγας
 φωνᾶς εἰσαΐων, τὺ δ' ὑπὸ δρυσὶν ἢ ὑπὸ πεύκαις
 ἀδὺ μελισσόμενος κατεκέκλισο θεῖε Κομᾶτα.'

χὼ μὲν τόσσ' εἰπὼν ἀπεπαύσατο· τὸν δὲ μέτ'
 αὖτις¹

90

κῆγὼν τοῖ' ἐφάμαν· 'Λυκίδα φίλε, πολλὰ μὲν ἄλλα
 Νύμφαι κῆμὲ διδάξαν ἀν' ὥρεα βουκολέοντα
 ἐσθλά, τά που καὶ Ζηνὸς ἐπὶ θρόνον ἄγαγε φάμα·
 ἀλλὰ τό γ' ἐκ πάντων μέγ' ὑπείροχον, ᾧ τυ γεραίρειν
 ἀρξεῦμ'· ἀλλ' ὑπάκουσον, ἐπεὶ φίλος ἔπλεο Μοί-
 σαις·

'Σιμιχίδα μὲν Ἑρωτες ἐπέπτарον· ἦ γὰρ ὁ
 δειλὸς

τόσσον ἐρᾷ Μυρτοῦς, ὅσον εἶαρος αἶγες ἐρᾶντι.
 Ὡρατος δ' ὁ τὰ πάντα φιλαίτατος ἀνέρι τήνῳ
 παιδὸς ὑπὸ σπλάγχνοισιν ἔχει πόθον· οἶδεν Ἄρισ-
 τισ,

ἐσθλὸς ἀνὴρ, μέγ' ἄριστος, ὃν οὐδέ κεν αὐτὸς
 αἰδεῖν

100

Φοῖβος σὺν φόρμυγγι παρὰ τριπόδεσσι μεγαῖροι,
 ὥς ἐκ παιδὸς Ἄρατος ὑπ' ὀστέον αἶθετ' ἔρωτι.
 τόν μοι Πάν, Ὀμόλας ἐρατὸν πέδον ὅστε λέλογχας,
 ἄκκλητον κείνοιο φίλας ἐς χεῖρας ἐρείσας,

¹ αὖτις Ahr: mss αὖθις

THEOCRITUS VII, 85-104

Till thou didst thole, right happy soul, thy twelve
months' prisoning.
And O of the quick thou wert this day! How
gladly then with mine
I had kept thy pretty goats i' the hills, the while
'neath oak or pine
Thou 'dst lain along and sung me a song, Comatas
the divine!"

So much sang Lycidas and ended; and thereupon
"Dear Lycidas" said I, "afield with my herds on the
hills I also have learnt of the Nymphs, and there's
many a good song of mine which Rumour may well
have carried up to the throne of Zeus. But this of
all is far the choicest, this which I will sing now for
your delight. Pray give ear, as one should whom
the Muses love: (*sings*)

The Loves have sneezed, for sure they have, on poor
Simichidas:
For he loves maid Myrto as goats the spring: but
where he loves a lass
His dear'st Aratus sighs for a lad. Aristis, dear
good man—
And best in fame as best in name, the Lord o' the
Lyre on high
Beside his holy tripod would let him make melody—
Aristis knows Aratus' woes. O bring the lad, sweet
Pan,
Sweet Lord of lovely Homolè, bring him unbid to 's
fere,

"Have sneezed": a sneeze meant good luck, and a man
deeply in love was said to have been sneezed upon by the
Loves. "Lord of the Lyre": the Greek has "Apollo."

THE BUCOLIC POETS

εἴτ' ἔστ' ἄρα Φιλίνος ὁ μαλθακὸς εἴτε τις ἄλλος.
 κεῖ μὲν ταῦτ' ἔρδοις ὦ Πᾶν φίλε, μή τι τυ
 παῖδες

Ἄρκαδιοὶ σκίλλαισιν ὑπὸ πλευράς τε καὶ ὤμῳ
 τανίκα μαστίσδοιεν, ὅτε κρέα τυτθὰ παρείη·
 εἰ δ' ἄλλῳς νεύσαις, κατὰ μὲν χροῶα πάντ'
 ὀνύχεσσι

δακνόμενος κνάσαιο καὶ ἐν κνίδαισι καθεύδοις, 110
 εἴης δ' Ἥδωνῶν μὲν ἐν ὥρεσι χεῖματι μέσσω
 Ἐβρον παρ ποταμὸν¹ τετραμμένος ἐγγύθεν Ἄρκτω,
 ἐν δὲ θέρει πυμάτοισι παρ' Αἰθιόπεσσι νομεύοις
 πέτρα ὑπο Βλεμύων, ὅθεν οὐκέτι Νεῖλος ὁρατός.

ὑμμε δ' Ἑτίδος καὶ Βυβλίδος ἀδὺ λιπόντες
 νᾶμα καὶ Οἰκεῦντα, ξανθᾶς ἔδος αἰπὺν Διώνας,
 ὦ μάλοισιν Ἐρωτες ἐρευθομένοισιν ὁμοῖοι,
 βάλλετέ μοι τόξοισι τὸν ἡμερόεντα Φιλίνον,
 βάλλετ', ἐπεὶ τὸν ξεῖνον ὁ δύσμορος οὐκ ἐλεεῖ
 μεν.

καὶ δὴ μὲν² ἀπίοιο πεπαίτερος, αἱ δὲ γυναῖκες 120
 'αἰαί' φαντὶ 'Φιλῖνε, τό τοι καλὸν ἄνθος ἀπορρεῖ.'
 μηκέτι τοι φρουρέωμες ἐπὶ προθύροισιν Ἄρατε,
 μηδὲ πόδας τρίβωμες· ὁ δ' ὄρθριος ἄλλον ἀλέκτωρ

¹ O. P. 1618 Ἐβρω παρ ποταμῷ correcting accusative

² δὴ μὲν: mss also δὴ μάλ'

THEOCRITUS VII, 105-123

Whether Philinus, sooth to say, or other be his dear.
This do, sweet Pan, and never, when slices be too few,
May the leeks o' the lads of Arcady beat thee black
and blue ;

But O if othergates thou go, may nettles make thy
bed

And set thee scratching tooth and nail, scratching
from heel to head,

And be thy winter-lodging nigh the Bear up Hebrus
way

I' the hills of Thrace ; when summer's in, mid
furthest Africa

Mayst feed thy flock by the Blemyan rock beyond
Nile's earliest spring.

O come ye away, ye little Loves like apples red-
blushing,

From Byblis' fount and Oecus' mount that is fair-
haired Dion's joy,

Come shoot the fair Philinus, shoot me the silly boy
That flouts my friend ! Yet after all, the pear's o'er-
ripe to taste,

And the damsels sigh and the damsels say 'Thy
bloom, child, fails thee fast' ;

So let's watch no more his gate before, Aratus, o'
this gear,

But ease our aching feet, my friend, and let old
chanticleer

"Leeks" : the sea-leek had purificatory uses ; the poet refers here to what was apparently the current explanation of a flogging rite—the choristers flogged the statue of Pan at the feast because they had once received short commons. "Dion" : Diōne is Aphrodite or her mother ; the Loves are summoned from the district of Miletus. "O this gear" : in this way. "Aching feet" : from standing about at the door, one of the conventional signs of being in love.

THE BUCOLIC POETS

κοκκύζων νύρκαισιν ἀνιαραῖσι διδοίη,
εἷς δ' ἀπὸ τᾶσδε φέριστε μολὼν ἄγχοιτο παλαί-
στρας.¹

ἄμμιν δ' ἄσυχία τε μέλοι γραία τε παρείη,
ἄτις ἐπιφθύζοισα τὰ μὴ καλὰ νόσφιν ἐρύκοι.

τόσσο' ἐφάμαν· ὁ δέ μοι τὸ λαγωβόλον, ἰδὺ
γελάσσας

ὥς πάρος, ἐκ Μοισᾶν ξεινήϊον ὥπασεν ἡμεν.
χῶ μὲν ἀποκλίνας ἐπ' ἄριστερὰ τὰν ἐπὶ Πύξας 130
εἶρψ' ὁδόν, αὐτὰρ ἐγὼ τε καὶ Εὐκριτος ἐς Φρα-
σιδάμω

στραφθέντες χῶ καλὸς Ἀμύντιχος ἔν τε βαθείαις
ἀδείας σχοίνοιο χαμευνίσιν ἐκλίνθημες
ἔν τε νεοτμάτοισι γεγαθότες οἰναρέαισι.

πολλαὶ δ' ἄμμιν ὑπερθε κατὰ κρατὸς δονέοντο
αἰγειροὶ πτελέαι τε· τὸ δ' ἐγγύθεν ἱερὸν ὕδωρ
Νυμφᾶν ἐξ ἄντροιο κατειβόμενον κελάρυζε.
τοὶ δὲ ποτὶ σκιαραῖς ὀροδαμνίσιν αἰθαλίωνες
τέττιγες λαλαγεῦντες ἔχον πόνον· ἅ δ' ὀλολυγὼν
τηλόθεν ἐν πυκιναῖσι βάτων τρύζεσκεν ἀκάνθαις. 140
ἄειδον κορύδοι καὶ ἀκανθίδες, ἔστενε τρυγῶν,
πωτῶντο ξουθαὶ περὶ πίδακας ἀμφὶ μέλισσαι.
πάντ' ὥσδεν θέρεος μάλα πίονος, ὥσδε δ' ὀπώρας.
ὄχναι μὲν παρ ποσσὶ, περὶ πλευραῖσι δὲ μᾶλα
δαψιλέως ἀμὴν ἐκυλίνδετο· τοὶ δ' ἐκέχυντο
ὄρπακες βραβίλοισι καταβρίθοντες ἔραζε.

τετράενης δὲ πίθων ἀπελύετο κρατὸς ἄλειφαρ·
Νύμφαι Κασταλίδες Παρνάοσιον αἶπος ἔχοισαι,

¹ Cf. Plat. *Gorg.* 493 D ἄλλην σοι εἰκόνα λέγω ἐκ τοῦ αὐτοῦ
γυμνασίου τῇ νῦν, and Ar. *Vesp.* 526

THEOCRITUS VII, 124-148

Cry 'shiver' to some other when he the dawn shall
sing ;
One scholar o' that school's enough to have met his
death i' the ring.
'Tis peace of mind, lad, we must find, and have a
beldame nigh
To sit for us and spit for us and bid all ill go by."

So far my song ; and Lycidas, with a merry laugh
as before, bestowed the crook upon me to be the
Muses' pledge of friendship, and so bent his way to
the left-hand and went down the Pyxa road ; and
Eucritus and I and pretty little Amyntas turned in
at Phrasidamus's and in deep greenbeds of fragrant
reeds and fresh-cut vine-strippings laid us rejoicing
down.

Many an aspen, many an elm bowed and rustled
overhead, and hard by, the hallowed water welled
purling forth of a cave of the Nymphs, while the
brown cricket chirped busily amid the shady leafage,
and the tree-frog murmured aloof in the dense
thornbrake. Lark and goldfinch sang and turtle
moaned, and about the spring the bees hummed and
hovered to and fro. All nature smelt of the opulent
summer-time, smelt of the season of fruit. Pears
lay at our feet, apples on either side, rolling abundantly,
and the young branches lay splayed upon the
ground because of the weight of their damsons.

Meanwhile we broke the four-year-old seal from
off the lips of the jars, and O ye Castalian Nymphs
that dwell on Parnassus' height, did ever the aged

"One scholar o' that school": one dallier with such
follies. "Castalian Nymphs": all nymphs were
Castalian.

THE BUCOLIC POETS

ἦρά γέ πα τοιόνδε Φόλω κατὰ λάϊνον ἄντρον
 κρατῆρ' Ἡρακλῆι γέρων ἐστάσατο Χείρων; 150
 ἦρά γέ πα τήνον τὸν ποιμένα τὸν ποτ' Ἀνάπῳ,
 τὸν κρατερὸν Πολύφαιμον, ὃς ὥρεσι νᾶας¹ ἔβαλλε,
 τοῖον νέκταρ ἔπεισε κατ' αὐλία ποσσὶ χορεῦσαι,
 οἶον δὴ τόκα πῶμα διεκρανάσατε Νύμφαι
 βωμῷ παρ Δάματρος ἀλωίδος; ἃς ἐπὶ σωρῷ
 αὐτὶς ἐγὼ πάξαιμι μέγα πτύον, ἃ δὲ γελάσσαι
 δράγματα καὶ μάκωνας ἐν ἀμφοτέραισιν ἔχοισα.

¹ νᾶας Heinsius : mss λᾶας

THEOCRITUS VII, 149-157

Cheiron in Pholus' rocky cave set before Heracles such a bowlful as that? And the mighty Polypheme who kept sheep beside the Anapus and had at ships with mountains, was it for such nectar he footed it around his steading—such a draught as ye Nymphs gave us that day of your spring by the altar of Demeter o' the Threshing-floor? of her, to wit, upon whose cornheap I pray I may yet again plant the great purging-fan while she stands smiling by with wheatsheaves and poppies in either hand.

“Of your spring”: the wine was drunk mixed with water.
“Demeter”: a harvest-effigy.

VIII.—THE SECOND COUNTRY SINGING-MATCH

THE characters of this shepherd-mime are the mythical personages Daphnis the neatherd and Menalcas the shepherd, and an unnamed goatherd who plays umpire in their contest of song. After four lines by way of stage-direction, the conversation opens with mutual banter between the two young countrymen, and leads to a singing-match with pipes for the stakes. Each sings four alternate elegiac quatrains and an envoy of eight hexameters. In the first three pairs of quatrains Menalcas sets the theme and Daphnis takes it up. The first pair is addressed to the landscape, and contains mutual compliments; the remainder deal with love. The last pair of quatrains and the two envoys do not correspond in theme. The resemblance of most of the competing stanzas has caused both loss and transposition in the manuscripts. From metrical and linguistic considerations the poem is clearly not the work of Theocritus.

VIII.—ΒΟΥΚΟΛΙΑΣΤΑΙ

Δάφνιδι τῷ χαρίεντι συνάντετο βουκολέοντι
 μᾶλα νέμων, ὡς φαντί, κατ' ὥρεα μακρὰ Μενάλκας.
 ἄμφω τῷ γ' ἦσθην πυρροτρίχω, ἄμφω ἀνήβω,
 ἄμφω συρίσδεν δεδαημένω, ἄμφω αἰείδεν.
 πρᾶτος δ' ὦν ποτὶ Δάφνιν ἰδὼν ἀγόρευε Μενάλκας·
 'μυκητᾶν ἐπίουρε βοῶν Δάφνι, λῆς μοι αἰεῖσαι;
 φαμί τυ νικασεῖν ὅσσον θέλω, αὐτὸς αἰείδων.'
 τὸν δ' ἄρα χῶ Δάφνις τοιῷδ' ἀπαμείβετο μύθῳ·
 'ποιμὴν εἰροπόκων οἴων συρικτὰ Μενάλκα,
 οὔποτε νικασεῖς μ', οὐδ' εἴ τι πάθοις τύγ' αἰείδων.' 10

ΜΕΝΑΛΚΑΣ

χρήσδεις ὦν ἐσιδεῖν; χρήσδεις καταθεῖναι ἄεθλον;

ΔΑΦΝΙΣ

χρήσδω τοῦτ' ἐσιδεῖν, χρήσδω καταθεῖναι ἄεθλον.

ΜΕΝΑΛΚΑΣ

καὶ τίνα θησεύμεσθ', ὅτις ἀμὴν ἄρκιος εἴη;

ΔΑΦΝΙΣ

μόςχον ἐγὼ θησῶ· τὸ δὲ θὲς ἰσομάτορα τήνων.¹

¹ τήνων E : mss ἀμνόν (with unlikely hiatus) from gloss

VIII.—THE SECOND COUNTRY SINGING-MATCH

ONCE on a day the fair Daphnis, out upon the long hills with his cattle, met Menalcas keeping his sheep. Both had ruddy heads, both were striplings grown, both were players of music, and both knew how to sing. Looking now towards Daphnis, Menalcas first ‘What, Daphnis,’ cries he, ‘thou watchman o’ bellowing kine, art thou willing to sing me somewhat? I’ll warrant, come my turn, I shall have as much the better of thee as I choose.’ And this was Daphnis’ answer: ‘Thou shepherd o’ woolly sheep, thou mere piper Menalcas, never shall the likes of thee have the better of me in a song, strive he never so hard.’

MENALCAS

Then will ’t please you look hither? Will’t please you lay a wage?

DAPHNIS

Aye, that it will; I’ll both look you and lay you, too.

MENALCAS

And what shall our wage be? what shall be sufficient for us?

DAPHNIS

Mine shall be a calf, only let yours be that mother-tall fellow yonder.

THE BUCOLIC POETS

MENALAKAS

οὐ θησῶ ποκα τήνον¹, ἐπεὶ χαλεπὸς ὁ πατήρ μεν
χὰ μάτηρ, τὰ δὲ μᾶλα ποθέσπερα πάντ' ἀριθ-
μεῦντι.

ΔΑΦΝΙΣ

ἀλλὰ τί μὰν θησεῖς; τί δὲ τὸ πλέον ἐξεῖ ὁ νικῶν;

MENALAKAS

σύριγγ' ἂν ἐπόησα καλὰν ἐγὼ ἐννεάφωνον,
λευκὸν κηρὸν ἔχοισαν ἴσον κάτω ἴσον ἄνωθεν·
ταύταν κα θεῖην, τὰ δὲ τῷ πατρὸς οὐ καταθησῶ. 20

ΔΑΦΝΙΣ

ἦ μὲν τοι κήγῳ σύριγγ' ἔχω ἐννεάφωνον,
λευκὸν κηρὸν ἔχοισαν ἴσον κάτω ἴσον ἄνωθεν.
πρῶαν νιν συνέπαξ'· ἔτι καὶ τὸν δάκτυλον ἀλγέω
τοῦτον, ἐπεὶ κύλαμός με διασχισθείς νιν ἔτμαξεν.²

MENALAKAS

ἀλλὰ τίς ἄμμε κρινεῖ; τίς ἐπάκοος ἔσσεται ἰμέων;

ΔΑΦΝΙΣ

τῆνόν πως ἐνταῦθα τὸν αἰπόλον, ἦν καλέσωμες,
ὃ ποτὶ ταῖς ἐρίφοις ὁ κύων ὁ φαλαρὸς ὑλακτεῖ.

χοῖ μὲν παῖδες αὔσαν, ὁ δ' αἰπόλος ἦνθ' ἐπα-
κοῦσαι,
οἱ³ μὲν παῖδες αἶδον, ὁ δ' αἰπόλος ἤθελε κρίνειν.
πρᾶτος δ' ὦν αἶδε λαχὼν ἱκτὰ Μενάλκας,
εἶτα δ' ἀμοιβαίαν ὑπελάμβανε Δάφνις ἀοιδὰν
βουκολικάν· οὕτω δὲ Μενάλκας ἄρξατο πρᾶτος·

30

¹ ποκα τήνον E: mss ποκα ἀμνόν, cf. 14 ² νιν ἔτμαξεν
Meineke: mss διέτμαξε ³ οἱ E: mss χοῖ

THEOCRITUS VIII, 15-32

MENALCAS

He shall be no wage of mine. Father and mother are both sour as can be, and tell the flock to a head every night.

DAPHNIS

Well, but what is't to be? and what's the winner to get for's pains?

MENALCAS

Here's a gallant nine-stop pipe I have made, with good white beeswax the same top and bottom; this I'm willing to lay, but I'll not stake what is my father's.

DAPHNIS

Marry, I have a nine-stop pipe likewise, and it like yours hath good white beeswax the same top and bottom. I made it t'other day, and my finger here sore yet where a split reed cut it for me. (*each stakes a pipe*)

MENALCAS

But who's to be our judge? who's to do the hearing for us?

DAPHNIS

Peradventure that goatherd yonder, if we call him; him wi' that spotted flock-dog a-barking near by the kids.

So the lads holla'd, and the goatherd came to hear them, the lads sang and the goatherd was fain to be their judge. Lots were cast, and 'twas Menalcas Loud-o'-voice to begin the country-song and Daphnis to take him up by course. Menalcas thus began:

“By course”: stanza by stanza

THE BUCOLIC POETS

Ἄγρεα καὶ ποταμοί, θεῖον γένος, αἷ τι Μενάλκας
 πήποχ' ὁ συρικτὰς προσφιλὲς ἄσε μέλος,
 βόσκοιτ' ἐκ ψυχᾶς τὰς ἀμνάδας· ἦν δέ ποκ' ἔνθη
 Δάφνις ἔχων δαμάλας, μηδὲν ἔλασσον ἔχοι.

ΔΑΦΝΙΣ

κρᾶναι καὶ βοτάναι, γλυκερὸν φυτόν, αἵπερ ὁμοῖον
 μουσίσδει Δάφνις ταῖσιν ἀηδουσί,
 τοῦτο τὸ βουκόλιον πιαίνετε· κῆν τι Μενάλκας
 τεῖδ' ἀγάγη, χαίρων ἄφθονα πάντα νέμοι. 40

ΜΕΝΑΛΚΑΣ

ἔνθ' οἷς, ἔνθ' αἶγες διδυματόκοι, ἔνθα μέλισσαι¹ 45
 σμάνεα πληροῦσιν, καὶ δρύες ὑψίτεραι, 46
 ἔνθ' ὁ καλὸς Μίλων βαίνει ποσίν· αἱ δ' ἂν ἀφέρπη, 47
 ᾧ ποιμὴν ξηρὸς τηνόθι καὶ βοτάναι. 44

ΔΑΦΝΙΣ

παντᾶ ἔαρ, παντᾶ δὲ νομοί, παντᾶ δὲ γάλακτος 41
 οὔθατα πιδῶσιν,² καὶ τὰ νέα τρέφεται, 42
 ἔνθα καλὰ Ναῖς³ ἐπινίσσεται· αἱ δ' ἂν ἀφέρπη, 43
 ᾧ τὰς βῶς βόσκων καὶ βόες αὐότεραι.

ΜΕΝΑΛΚΑΣ

ὦ τράγε, τῶν λευκᾶν αἰγῶν ἄνερ, ὦ βάθος⁴ ὕλας
 μυρίον (αἱ σιμαὶ⁵ δεῦτ' ἐφ' ἥδωρ ἔριφοι). 50

¹ 41-47 transposed by Anon. *Ephem. Goth.* 1803. 22

² πιδῶσιν Ahrens : mss πηδῶσιν, schol. also πλήθουσιν ³ Ναῖς
 Mein : mss παῖς ⁴ ὦ βάθος schol. : mss ὦ β. ⁵ αἱ σιμαὶ
 Wil : mss ὦ σ.

THEOCRITUS VIII, 33-50

Ye woods and waters, wondrous race,
Lith and listen of your grace ;
If e'er my song was your delight
Feed my lambs with all your might :
And if Daphnis wend this way,
Make his calves as fat as they.

DAPHNIS

Ye darling wells and meadows dear,
Sweets o' the earth, come lend an ear ;
If like the nightingales I sing,
Give my cows good pasturing ;
And if Menalcas e'er you see,
Fill his flock and make him glee.

MENALCAS

Where sweet Milon trips the leas
There's fuller hives and loftier trees ;
Where'er those pretty footings fall
Goats and sheep come twinners all ;
If otherwhere those feet be gone,
Pasture's lean and shepherd lone.

DAPHNIS

Where sweet Naïs comes a-straying
There the green meads go a-maying ;
Where'er her pathway lies along,
There's springing teats and growing young ;
If otherwhere her gate be gone,
Cows are dry and herd fordone.

MENALCAS

Buck-goat, husband of the she's,
Hie to th' wood's infinities—
Nay, snubbies, hither to the spring ;
This errand's not for your running ;—

“ Snubbies ” : kids.

THE BUCOLIC POETS

ἐν τήνῳ γὰρ τήνος· ἴθ' ὦ καλέ¹ καὶ λέγε, 'Μίλων,
ὁ Πρωτεύς φώκας καὶ θεὸς ὦν² ἔνεμε.'

ΔΑΦΝΙΣ

* * * * *

ΜΕΝΑΛΚΑΣ

μή μοι γὰρ Πέλοπος, μή μοι Κροίσεια³ τάλαντα
εἶη ἔχειν, μηδὲ πρόσθε θέειν ἀνέμων·
ἀλλ' ὑπὸ τῇ πέτρᾳ τᾷδ' ἄσομαι ἀγκὰς ἔχων τυ,
σύννομε⁴ κάλ'⁵, ἐσορῶν τὰν Σικελάν ἐς ἄλα.

ΔΑΦΝΙΣ

δένδρεσι μὲν χειμῶν φοβερὸν κακόν, ὕδασι δ'
αὐχμός,
ὄρυσιν δ' ὕσπλαγξ, ἀγροτέροις δὲ λίνα,
ἀνδρὶ δὲ παρθενικᾶς ἀπαλᾶς πόθος. ὦ πάτερ ὦ Ζεῦ,
οὐ μόνος ἡράσθη· καὶ τὴν γυναικοφίλας. 60

ταῦτα μὲν ὦν, δι' ἀμοιβαίων οἱ παῖδες ἄεισαν·
τὰν πυματὰν δ' ὥδαν οὕτως ἐξᾶρχε Μενάλκας·

Φείδευ τὰν ἐρίφων, φείδευ λύκε τὰν τοκάδων μεν,
μηδ' ἀδίκει μ', ὅτι μικκὸς ἐὼν πολλαῖσιν ὁμαρτέω.
ὦ Λάμπουρε κύον, οὕτω βαθὺς ὕπνος ἔχει τυ;
οὐ χρὴ κοιμᾶσθαι βαθέως σὺν παιδὶ νέμοντα.
ταὶ δ' οἷες, μηδ' ὕμμες ὀκνεῖθ' ἀπαλᾶς κορέσασθαι
ποίας· οὐ τι καμείσθ', ὅκκα τ. ἄλιν ἄδε φύηται.

¹ καλέ schol. : mss and schol. κολέ

² ὦν Mein : mss ὡς

³ Κροίσεια Jortin : mss χρύσεια

⁴ σύννομε Graefe : mss

σύννομα ⁵ κάλ' Mein : mss μᾶλ'

THEOCRITUS VIII, 51-68

Go, buck, and "Fairest Milon" say,
"A God kept seals once on a day."

[*Daphnis' reply is lost*]

MENALCAS

I would not Pelops' tilth untold
Nor all Croesus' coffered gold,
Nor yet t' outfoot the storm-wind's breath,
So I may sit this rock beneath,
Pretty pasture-mate, wi' thee,
And gaze on the Sicilian sea.

DAPHNIS

Wood doth fear the tempest's ire,
Water summer's drouthy fire,
Beasts the net and birds the snare,
Man the love of maiden fair;
Not I alone lie under ban;
Zeus himself's a woman's man.

So far went the lads' songs by course. Now 'twas
the envoy, and Menalcas thus began:

Spare, good Wolf, the goats you see,
Spare them dam and kid for me;
If flock is great and flockman small,
Is't reason you should wrong us all?
Come, White-tail, why so sound asleep?
Good dogs wake when boys tend sheep.
Fear not, ewes, your fill to eat;
For when the new blade sprouteth sweet,
Then ye shall no losers be;

"A God kept seals": Proteus; the message means 'Do
not despise your lover because he keeps sheep.' "Lie
under ban": the Greek has 'have fallen in love.'

THE BUCOLIC POETS

σίττα νέμεσθε νέμεσθε, τὰ δ' οὔθατα πλήσατε
 πᾶσαι,
 ὥς τὸ μὲν ὥρνες ἔχωντι, τὸ δ' ἐς ταλάρως ἀποθῶμαι. 70

δεύτερος αὖ Δάφνις λιγυρῶς ἀνεβάλλετ' αἶδεν·

Κῆμ' ἐκ σπήλυγγος¹ σύνοφρυς κόρα ἐχθρὸς ἰδοῖσα
 τὰς δαμάλας παρελᾶντα καλὸν καλὸν ἦμεν
 ἔφασκεν·
 οὐ μὰν οὐδὲ λέγων ἐκρίθην ἄπο τὸν πικρὸν αὐτᾶς,²
 ἀλλὰ κάτω βλέψας τὰν ἀμετέραν ὁδὸν εἶρπον.
 ἀδεῖ' ἅ φωνὰ τᾶς πόρτιος, ἀδὺ τὸ πνεῦμα· 76
 ἀδὺ δὲ τῷ θέρεος παρ' ὕδωρ ῥέον αἰθριοκοιτεῖν. 78
 τᾷ δρυὶ ταὶ βαλάνοι κόσμος, τᾷ μαλίδι μᾶλα,
 τᾷ βοῖ δ' ἅ μόςχος, τῷ βουκόλῳ αἱ βόες αὐταί. 80

ὥς οἱ παῖδες αἶσαν, ὁ δ' αἰπόλος ᾧδ' ἀγόρευεν·
 'ἀδύ τι τὸ στόμα τοι καὶ ἐφίμερος ᾧ Δάφνι φωνά.
 κρέσσον μελοπομένῳ τευ ἀκούμεν ἢ μέλι λείχειν.
 λάξεο τᾶς σύριγγος³· ἐνίκασας γὰρ αἶδων.
 αἱ δέ τι λῆς με καὶ αὐτὸν ἄμ' αἰπολέοντα διδάξαι,
 τήναν τὰν μιτύλαν⁴ δωσῶ τὰ δίδακτρά τοι αἶγα,
 ἅτις ὑπὲρ κεφαλᾶς αἰεὶ τὸν ἀμολγέα πληροῖ.'

¹ σπήλυγγος E, cf. 16. 53 : mss τῷ ἄντρω ² λέγων and αὐτᾶς E, taking ἀπεκρίθην as 'parted from,' supplying λόγον : mss λόγων or λόγον and αὐτᾷ ³ τᾶς σύριγγος Scaliger : mss τὰς σύριγγας ⁴ μιτύλαν 'youngest and smallest' E : others as Lat. *mutilus* 'that has lost her horns' : mss μιτάλαν, μιτύλαν

77 ἀδὺ δὲ χῶ μόςχος γαρύεται, ἀδὺ δὲ χά βῶς. From 9. 7 ; Valckenaer rightly omits, though it is found in O. P. 2064

THEOCRITUS VIII, 69-87

To 't, and feed you every she,
Feed till every udder teem
Store for lambs and store for cream.

Then Daphnis, for his envoy, lifted up his tuneful
voice, singing—

Yestermorn a long-browed maid,
Spying from a rocky shade
Neat and neatherd passing by,
Cries "What a pretty boy am I!"
Did pretty boy the jape repay?
Nay, bent his head and went his way.
Sweet to hear and sweet to smell,
God wot I love a heifer well,
And sweet alsó 'neath summer sky
To sit where brooks go babbling by;
But 'tis berry and bush, 'tis fruit and tree,
'Tis calf and cow, wi' my kine and me.

So sang those two lads, and this is what the goat-herd said of their songs: "You, good Daphnis, have a sweet and delightful voice. Your singing is to the ear as honey to the lip. Here's the pipe; take it; your song has fairly won it you. And if you are willing to teach me how to sing as you sing while I share pasture with you, you shall have the little she-goat yonder to your school-money, and I warrant you she'll fill your pail up to the brim and further."

"Long-browed": the Greek is 'with meeting eye-brows.'
"'Tis berry and bush": the Greek is 'acorn adorns oak,
apple apple-tree, calf cow, and cows cowherd.'

THE BUCOLIC POETS

ὥς μὲν ὁ παῖς ἐχάρη καὶ ἀνάλατο καὶ πλατάγησε
νικάσας, οὕτως ἐπὶ ματέρι νεβρὸς ἄλοιτο.
ὥς δὲ κατεσμύχθη καὶ ἀνετράπετο φρένα λύπα 90
ᾧτερος, οὕτω καὶ νύμφα δμαθεῖς¹ ἀκάχοιτο.
κῆκ τούτῳ πρῶτος παρὰ ποιμέσι Δάφνις ἔγεντο,
καὶ Νύμφαν ἄκρηβος ἐὼν ἔτι Ναῖδα γᾶμεν.

¹ δμαθεῖς Ahrens : mss γαμεθεῖς, γαμηθεῖς

THEOCRITUS VIII, 88-93

At that the lad was transported, and capered and clapped hands for joy of his victory; so capers a fawn at the sight of his dam. At that, too, the other's fire was utterly extinct, and his heart turned upside-down for grief; so mourns a maiden that is wed against her will.

From that day forth Daphnis had the pre-eminence of the shepherds, insomuch that he was scarce come to man's estate ere he had to wife that Naïs of whom he sang.

"Naïs": apparently the nymph to whom Daphnis afterwards swore the oath which, when he fell in love with Xenea, he died rather than break.

IX.—THE THIRD COUNTRY SINGING-MATCH

THIS poem would seem to be merely a poor imitation of the last. The characters are two neatherds, Daphnis and Menalcas, and the writer himself. We are to imagine the cattle to have just been driven out to pasture. There is no challenge and no stake. At the request of the writer that they shall compete in song before him, each of the herdsmen sings seven lines, Daphnis setting the theme; and then the writer, leaving it to be implied that he judged them equal, tells us how he gave them each a gift and what it was. The writer now appeals to the Muses to tell him the song he himself sang on the occasion, and he sings a six-line song in their praise.

IX.—ΒΟΥΚΟΛΙΑΣΤΑΙ

Βουκολιάζεο Δάφνι, τὸ δ' ὥδᾱς ἄρχεο πρᾶτος,
 ὥδᾱς ἄρχεο πρᾶτος, ἐφεψάσθω δὲ Μενάλκας,
 μόςχως βουσὶν ἀφέντες ἔπι¹, στείραισι δὲ ταύρως.
 χοῖ μὲν ἀμᾶ βόσκοιντο καὶ ἐν φύλλοισι πλανῶντο
 μηδὲν ἀτιμαγελευντες· ἐμὶν δὲ τὸ βουκολιάζεν
 ἐκ τόθεν,² ἄλλωθεν δὲ ποτικρίνοιτο Μενάλκας.

ΔΑΦΝΙΣ

Ἄδὺ μὲν ἂ μόςχος γαρύεται, ἀδὺ δὲ χά βῶς,
 ἀδὺ δὲ χά σῦριγξ χῶ βουκόλος, ἀδὺ δὲ κήγῳν.
 ἔστι δέ μοι παρ' ὕδωρ ψυχρὸν στιβάς, ἐν δὲ
 νένασται

λευκᾶν ἐκ δαμαλᾶν καλὰ δέρματα, τάς μοι ἀπάσας 10
 λῖψ κόμαρον τρωγοίσας ἀπὸ σκοπιᾶς ἐτίναξε.
 τῷ δὲ θέρευσ φρύγοντος ἐγὼ τόσσον μελεδαίνω,
 ὅσσον ἐρῶν γὰ³ πατρὸς μύθων καὶ ματρὸς ἀκούει.

οὕτως Δάφνις ἄεισεν ἐμὶν, οὕτως δὲ Μενάλκας·

Αἴτνα μᾶτερ ἐμά, κήγῳ καλὸν ἄντρον ἐνοικέω
 κοίλαις ἐν πέτραισιν· ἔχω δέ τοι, ὅσσ' ἐν ὀνείρῳ
 φαίνονται, πολλὰς μὲν ὄϊς, πολλὰς δὲ χιμαίρας,
 ὧν μοι πρὸς κεφαλᾷ καὶ πρὸς ποσὶ κῶεα κεῖται.

¹ ἀφέντες ἔπι E: mss ὑφέντες ὑπό (Vat. 915 ἐπί) from 4. 4?

² ἐκ τόθεν Cholmeley from Ap. Rhod. 2. 531 (of time): mss and Schol. ἐμποθεν and ἐν ποθ' ἐν ³ mss τὸ, -τα, -τι

IX.—THE THIRD COUNTRY SINGING-MATCH

SING a country-song, Daphnis. Be you the first and Menalcas follow when you have let out the calves to run with the cows and the bulls with the barren heifers. As for the cattle, may they feed together and wander together among the leaves and never stray alone, but do you come and sing me your song on this side and Menalcas stand for judgment against you on that.

DAPHNIS (*sings*)

O sweet the cry o' the calf, and sweet the cry o' the cow,

And sweet the tune o' the neatherd's pipe, and I sing sweet enow ;

And a greenbed's mine by the cool brook-side

Piled thick and thick with many a hide

From the pretty heifers wi' skin so white

Which the storm found browsing on the height

And hurled them all below :

And as much reck I o' the scorching heat

As a love-struck lad of his father's threat.

So sang me Daphnis, and then Menalcas thus :—

Etna, mother o' mine ! my shelter it is a grot,

A pretty rift in a hollow clift, and for skins to my bed, God wot,

Head and foot 'tis goats and sheep

As many as be in a vision o' sleep,

THE BUCOLIC POETS

ἐν πυρὶ δὲ δρυίνῳ χόρια ζεῖ, ἐν πυρὶ δ' αὔαι
φαγοὶ χειμαίνοντος· ἔχω δέ τοι οὐδ' ὅσον ὥρην 20
χείματος ἢ νωδὸς καρύων ἀμύλοιο παρόντος.

τοῖς μὲν ἐπεπλατάγησα καὶ αὐτίκα δῶρον ἔδωκα,
Δάφνιδι μὲν κορύναν, τάν μοι πατὴρ ἔτραφεν
ἀγρός,
αὐτοφυῆ, τὰν δ' οὐδ' ἂν ἴσως μιμάσατο¹ τέκτων,
τήνῃ δὲ στρόμβῳ καλὸν ὄστρακον, ὃ κρέας αὐτὸς
σιτήθην πέτραισιν ἐν Ἰκαρίαισι δοκεύσας
πέντε ταμῶν πέντ' οὔσιν· ὃ δ' ἐγκαναχῆσατο
κόχλῳ.

βουκολικαὶ Μοῖσαι μάλα χαίρετε, φαίνετε δ'
ῥῶδάν,²
τὰν τόκ' ἐγὼ τήνοισι παρὼν ἄεισα νομεῦσι·
μηκέτ' ἐπὶ γλώσσας ἄκρας ὀλοφυγγόνα φύσῃ.³ 30

Τέττιξ μὲν τέττιγι φίλος, μύρμακι δὲ μύρμ' αξ,
ἴρηκες δ' ἴρηξιν, ἐμὴν δ' ἁ Μοῖσα καὶ ῥῶδα.
τὰς μοι πᾶς εἴη πλείως δόμος. οὔτε γὰρ ὕπνος
οὔτ' ἔαρ ἐξαπίνας⁴ γλυκερώτερον, οὔτε μελίσ-
σαις
ἄνθεα· τόσσον ἐμὴν Μοῖσαι φίλαι· οὓς γὰρ⁵
ὀρεῦντι⁶
γαθεῦσαι,⁷ τοῦσδ' οὔ τι ποτὶ δαλήσατο Κίρκα.

¹ μιμάσατο Adert : mss μωμάσατο ² mss also ῥῶδας τὰς
³ φύσῃ Wil : mss φύσης ⁴ Perhaps ἐξαπίνον adv., cf. Hipp.
de Aff. 517. 19 (adv.) and ἐξαπίνο adv. LXX, N.T., and
Byzant. ⁵ mss also οὓς μὲν ⁶ Schol. also ὀρήτε, ὀρώσαι
⁷ γαθεῦσαι Brunck : mss and Schol. γαθεῦσι(ν)

THEOCRITUS IX, 19-36

And an oaken fire i' the winter days
With chestnuts roasting at the blaze
And puddings in the pot :
And as little care I for the wintry sky
As the toothless for nuts when porridge is by.

Then clapped I the lads both, and then and there
gave them each a gift, Daphnis a club which grew
upon my father's farm and e'en the same as it grew—
albeit an artificer could not make one to match it—,
and Menalcas a passing fine conch, of which the fish
when I took it among the Icarian rocks furnished
five portions for five mouths,—and he blew a blast
upon the shell.

All hail, good Muses o' the countryside ! and the
song I did sing that day before those herdsmen, let
it no longer raise pushes on the tip o' my tongue,
but show it me you :

(the song)

O cricket is to cricket dear, and ant for ant doth
long,

The hawk's the darling of his fere, and o' me the
Muse and her song :

Of songs be my house the home away,
For neither sleep, nor a sudden spring-day,
Nor flowers to the bees, are as sweet as they ;

I love the Muse and her song :
For any the Muses be glad to see,
Is proof agen Circè's witcherye.

“Pushes” : pimples on the tongue, the scholiast tells us,
were a sign that one refuses to give up what another has
entrusted to him.

X.—THE REAPERS

THE characters of this pastoral mime are two reapers, Milon, the man of experience, and Bucaeus, called also Bucus, the lovesick youth. The conversation takes place in the course of their reaping, and leads to a love-song from the lover and a reaping-song from his kindly mentor. When Milon calls his song the song of the divine Lityerses he is using a generic term. There was at least one traditional reaping-song which told how Lityerses, son of Midas, of Celaenae in Phrygia, after entertaining strangers hospitably, made them reap with him till evening, when he cut off their heads and hid their bodies in the sheaves. This apparently gave the name to all reaping-songs. Milon's song, after a prayer to Demeter, addresses itself in succession to binders, threshers, and reapers, and lastly to the steward. Both songs are supposed to be impromptu, and sung as the men reap on.

X.—ΕΡΓΑΤΙΝΑΙ Η ΘΕΡΙΣΤΑΙ

ΜΙΛΩΝ

Ἐργατίνα Βουκαῖε, τί νῦν ὦζυρὲ πεπόνθεις;
οὔτε τὸν ὄγμον ἄγειν ὀρθὸν δύνα, ὥς τὸ πρὶν ἄγες,
οὔθ' ἅμα λαοτομεῖς τῷ πλατίον, ἀλλ' ἀπολείπη
ὥσπερ ὅις ποιμένας, ἅς τὸν πόδα κάκτος ἔτυψε.
ποῖός τις δείλαν τὴ καὶ ἐκ μέσω ἅματος ἐσσή,
ὃς νῦν ἀρχόμενος τᾶς αὐλακος οὐκ ἀποτρώγεις;

ΒΟΥΚΑΙΟΣ

Μίλων ὄψαμᾶτα, πέτρας ἀπόκομμ' ἀτεράμνω,
οὔδαμά τοι συνέβα ποθέσαι τινὰ τῶν ἀπεόντων;

ΜΙΛΩΝ

οὔδαμά. τίς δὲ πόθος τῶν ἔκτοθεν ἐργάτα ἀνδρί;

ΒΟΥΚΑΙΟΣ

οὔδαμά νυν συνέβα τοι ἀγρυπνήσαι δι' ἔρωτα;

10

ΜΙΛΩΝ

μηδέ γε συμβαίη· χαλεπὸν χορίῳ κύνα γεῦσαι.

ΒΟΥΚΑΙΟΣ

ἀλλ' ἐγὼ ὦ Μίλων ἔραμαι σχεδὸν ἐνδεκαταῖος·

X.—THE REAPERS

MILON

HUSBANDMAN Bucaeus, what ails ye now, good drudge? you neither can cut your swath straight as once you did, nor keep time in your reaping with your neighbour. You're left behind by the flock like a ewe with a thorn in her foot. How will it be wi' you when noon is past and day o' the wane, if thus early you make not a clean bite o' your furrow?

BUCAEUS

Good master early-and-late-wi'-sickle, good Sir chip-o'-the-flint, good Milon, hath it never befallen thee to wish for one that is away?

MILON

Never, i' faith; what has a clown like me to do with wishing where there's no getting?

BUCAEUS

Then hath it never befallen thee to lie awake o' nights for love?

MILON

Nay, and God forbid it should. 'Tis ill letting the dog taste pudding.

BUCAEUS

But I've been in love, Milon, the better part of ten days;—

THE BUCOLIC POETS

ΜΙΛΩΝ

ἐκ πίθῳ ἀντλείς δῆλον, ἐγὼ δ' ἔχω οὐδ' ἄλλις ὄξος.

ΒΟΥΚΑΙΟΣ

τοιγὰρ τὰ πρὸ θυρᾶν μοι ἀπὸ σπόρῳ ἄσκαλα
πάντα.

ΜΙΛΩΝ

τίς δέ τυ τᾶν παίδων λυμαίνεται;

ΒΟΥΚΑΙΟΣ

ἂ πρᾶν ἀμάντεσσι παρ' Ἴπποκίῳνι ποταύλει.
ἂ Πολυβῶτα,

ΜΙΛΩΝ

εὔρε θεὸς τὸν ἀλιτρόν· ἔχεις πάλαι ὦν ἐπεθύμεις.
μάντις τοι τὰν νύκτα χροῖξειῖθ' ἂ καλαμαία.

ΒΟΥΚΑΙΟΣ

μωμᾶσθαί μ' ἄρχῃ τὴν τυφλὸς δ' οὐκ αὐτὸς ὁ
Πλούτος,
ἀλλὰ καὶ ὠφρόντιστος Ἴερος. μὴ δὴ μέγα μυθεῦ. 20

ΜΙΛΩΝ

οὐ μέγα μυθεῦμαι· τὸ μόνον κατάβαλλε τὸ λᾶον,
καί τι κόρας φιλικὸν μέλος ἀμβάλεν. ἄδιον οὕτως
ἐργαξῇ· καὶ μὰν πρότερόν ποκα μουσικὸς ἦσθα.

ΒΟΥΚΑΙΟΣ

Μῶσαι Πιερίδες, συναείσατε τὰν ῥαδινάν μοι
παῖδ'· ὦν γάρ χ' ἄψησθε θεαί, καλὰ πάντα ποεῖτε.

THEOCRITUS X, 13-25

MILON

Then 'tis manifest thou draw'st thy wine from the hogshead the while I am short of vinegar-water.

BUCAEUS

—And so it is that the land at my very door since was seed-time hath not felt hoe.

MILON

And which o' the lasses is thy undoing?

BUCAEUS

'Tis Polybotas' daughter, she that was at Hippocion's t'other day a-piping to the reapers.

MILON

Lord! thy sin hath found thee out. Thou'dst wished and wished, and now, 'faith, thou'st won. There'll be a locust to clasp thee all night long.

BUCAEUS

Thou bid'st fair to play me fault-finder. But there's blind men in heaven besides Him o' the Money-bags, fool Cupid for one. So prithee talk not so big.

MILON

I talk not big, not I; pray be content, go thou on wi' thy laying o' the field, and strike up a song o' love to thy leman. 'Twill sweeten thy toil. Marry, I know thou wast a singer once.

BUCAEUS (*sings*)

Pierian Muses, join with me a slender lass to sing;
For all ye Ladies take in hand ye make a pretty thing.

“Since was seed-time”: a proverbial exaggeration; for he has been in love only ten days, and this is harvest-time.

THE BUCOLIC POETS

Βομβύκα χαρίεσσα, Σύραν καλέοντί τυ πάντες,
 ἰσχνὰν ἀλιόκαυστον, ἐγὼ δὲ μόνος μελίχλωρον,
 καὶ τὸ ἶον μέλαν ἐστὶ καὶ ἡ γραπτὰ ὑάκινθος,
 ἀλλ' ἔμπας ἐν τοῖς στεφάνοις τὰ πρᾶτα λέγονται.
 ἡ αἶξ τὰν κύτισον, ὁ λύκος τὰν αἶγα διώκει, 30
 ἡ γέρανος τῶροτρον, ἐγὼ δ' ἐπὶ τὴν μεμάνημαι.
 αἶθε μοι ἦς, ὅσσα Κροῖσόν ποκα φαντὶ πεπᾶσθαι,
 χρύσειοι ἀμφότεροί κ' ἀνεκείμεθα τᾷ Ἀφροδίτῃ,
 τὼς αὐλὼς μὲν ἔχοισα καὶ ἡ ῥόδον ἡ τύγα
 μάλον,
 σχῆμα δ' ἐγὼ καὶ καινὰς ἐπ' ἀμφοτέροισιν
 ἀμύκλας.
 Βομβύκα χαρίεσσ', οἱ μὲν πόδες ἀστράγαλοί τευ
 ἡ φωνὰ δὲ τρύχνος· τὸν μὰν τρόπον οὐκ ἔχω
 εἰπεῖν.

ΜΙΛΩΝ

ἡ καλὰς ἄμμε¹ ποῶν ἐλελάθει Βοῦκος ἀοιδάς.
 ὥς εὖ τὰν ἰδέαν τᾶς ἁρμονίας ἐμέτρησεν.
 ὦμοι τῷ πώγωνος, δὴν ἀλιθίως ἀνέφυσα. 40
 θᾶσαι δὴ καὶ ταῦτα τὰ τῷ θείῳ Λιτυέρσα.

Δάματερ πολύκαρπε πολύσταχυ, τοῦτο τὸ
 λαῶν

ἔμμε : mss also ἔμμι

THEOCRITUS X, 26-42

Bombyca fair, to other folk you may a Gipsy be ;
 Sunburnt and lean they call you ; you're honey-
 brown to me.
 Of flowers the violet's dark, and dark the lettered
 flag-flower tall,
 But when there's nosegays making they choose them
 first of all.
 Dame Goat pursues the clover, Gray Wolf doth goat
 pursue,
 Sir Stork pursues the plough ; and I—O ! I am wild
 for you.
 Would all old Croesus had were mine ! O then
 we'd figured be
 In good red gold for offerings rare before the Love-
 Ladye,
 You with your pipes, a rose in hand or apple, I bedight
 Above with mantle fine, below, new buskins left and
 right.
 Bombyca fair, your pretty feet are knucklebones,
 and O !
 Your voice is poppy, but your ways—they pass my
 power to show.

MILON

Marry, 'twas no 'prentice hand after all. Mark
 how cunningly he shaped his tune ! Alackaday,
 what a dolt was I to get me a beard ! But come
 hear this of the divine Lityrses : (sings)
 Demeter, Queen of fruit and ear, bless O bless our
 field ;

"Gipsy" : the Greek is 'Syrian.' "Knucklebones" :
 Bombyca pipes, dances, and sings by profession (cf. ll. 16
 and 34) ; she flings her feet about as a player tosses the
 knucklebones, lightly and easily, and her singing soothes the
 listener like a narcotic. "What a dolt was I" : 'what a
 thing it is to be young !'

THE BUCOLIC POETS

εὐεργόν τ' εἶη καὶ κάρπιμον ὅττι μάλιστα.

σφίγγετ' ἀμαλλοδέται τὰ δράγματα, μὴ παριών

τις

εἶπη· ' σύκινοι ὦνδρες·¹ ἀπώλετο χοῦτος ὁ μισθός·

ἐς βορέαν ἄνεμον τᾶς κόρθυος ἅ τομὰ ὕμνιν

καὶ ζέφυρον² βλέπέτω· πιαίνεται ὁ στάχυς οὕτως.

σῖτον ἀλοιῶντας φεύγειν τὸ μεσαμβρινὸν ὕπνον·

ἐκ καλάμας ἄχυρον τελέθει τημόσδε μάλιστα.

ἄρχεσθαι δ' ἀμῶντας ἐγειρομένω κορυδαλλῶ, 50

καὶ λήγειν εὖδοντας, ἐλινῦσαι δὲ τὸ καῦμα.

εὐκτὸς ὁ τῷ βατράχῳ, παῖδες, βίος· οὐ μελεδαίνει

τὸν τὸ πιεῖν ἐγχεῦντα· πάρεστι γὰρ ἄφθονον

αὐτῷ.³

καλλίον·⁴ ὦ 'πιμελητὰ φιλάργυρε τὸν φακὸν

ἔψειν·

μὴ 'πιτάμης τὰν χεῖρα καταπρίων τὸ κύμινον.

ταῦτα χρὴ μοχθεῦντας ἐν ἀλίῳ ἄνδρας αἰεδεῖν,

τὸν δὲ τεδὸν Βουκαῖε πρέπει λιμηρὸν ἔρωτα

μυθίσδεν τῇ ματρὶ κατ' εὐνὰν ὀρθρευοῖσα.

¹ εἶπη Brunck : mss εἴποι ὦνδρες E : mss ἄνδρες ² καὶ E ; ἐς βορέαν καὶ ζέφυρον means "North-west," cf. Schol. Pind. P. 10. ἃ ἐστι πρὸς ἀνατολὴν καὶ μεσημβρίαν = South-east : mss ἢ ζέφυρον ³ cf. Pherecr. ap. Athen. 10. 430 and Zenob. 2. 78 ⁴ καλλίον' E, cf. 11. 44 : mss κάλλιον

THEOCRITUS X, 43-58

Grant our increase greatest be that toil therein may
 yield.
 Grip tight your sheaves, good Binders all, or passers-
 by will say
 'These be men of elder-wood; more wages thrown
 away.'
 'Twixt Northwind and Westwind let straws endlong
 be laid;
 The breeze runs up the hollow and the ear is
 plumper made.
 For Threshers, lads, the noontide nap's a nap beside
 the law,
 For noontide's the best tide for making chaff of
 straw;
 But Reapers they are up wi' the lark, and with the
 lark to bed;
 To rest the heat o' the day, stands Reapers in good
 stead.
 And 'tis O to be a frog, my lads, and live aloof from
 care!
 He needs no drawer to his drink; 'tis plenty every-
 where.
 Fie, fie, Sir Steward! better beans, an't please ye,
 another day;
 Thou'lt cut thy finger, niggard, a-splitting caraway.

That's the sort o' song for such as work i' the sun;
 but that starveling love-ditty o' thine, Bucaeus,
 would make brave telling to thy mammy abed of a
 morning.

"Elder-wood": the Greek has "figwood," which was
 useless; cf. Shaks. *Merry Wives* 2.3.30 'My heart of elder.'
 "'Tis O to be a frog": the steward is stingy with the drink
 as with the lentils.

XI.—THE CYCLOPS

THEOCRITUS offers a *consolatio amoris* to his friend the poet-physician Nicias of Miletus,¹ with whom he studied under the physician Erasistratus. After a brief introduction by way of stage-direction, he tells him the song the Cyclops sang to his love the sea-nymph. Metrical and grammatical considerations make it probable that the poem was an early one; it may well be anterior to *The Distaff*. There is 'tragic irony' in the Cyclops' reference to his eye when speaking of singeing his beard, and also in his mention of the possible advent of a stranger from overseas.

¹ For another interpretation see the Introduction.

XI.—ΚΥΚΛΩΨ

Οὐδὲν ποττὸν ἔρωτα πεφύκει φάρμακον ἄλλο,
 Νικία, οὐτ' ἔγχριστον, ἐμὴν δοκεῖ, οὐτ' ἐπίπαστον,
 ἢ ταὶ Πιερίδες· κοῦφον δέ τι τοῦτο καὶ ἰδὺν
 γίγνεται ἐπ' ἀνθρώποις, εὐρεῖν δ' οὐ ῥάδιόν ἐστι.
 γινώσκειν δ' οἶμαί τυ καλῶς ἰατρὸν ἔοντα
 καὶ ταῖς ἐννέα δὴ πεφιλημένον ἔξοχα Μοῖσαις.
 οὕτω γοῦν ῥάϊστα διὰ γ' ὁ Κύκλωψ ὁ παρ' ἡμῖν,
 ὠρχαῖος Πολύφαμος, ὅκ' ἤρατο τῆς Γαλατείας,
 ἄρτι γενειάσδων περὶ τὸ στόμα τῶς κροτάφως τε.
 ἤρατο δ' οὐ μάλοις οὐδὲ ῥόδῳ οὐδὲ κικίνυοις, 10
 ἀλλ' ὀρθαῖς μανίαις, ἰγείτο δὲ πάντα πάρεργα.
 πολλάκι ταὶ οἷες ποτὶ τωῦτιον αὐταὶ ἀπήνθον
 χλωρᾶς ἐκ βοτάνης· ὁ δὲ τὰν Γαλάτειαν ἀείδων
 αὐτὸς ἐπ' αἰόνος κατετάκετο φυκιοέσσας
 ἐξ αὐῶς, ἔχθιστον ἔχων ὑποκάρδιον ἔλκος,
 Κύπριδος ἐκ μεγάλας τό οἱ ἦπατι πᾶξε βέλεμνον.
 ἀλλὰ τὸ φάρμακον εὖρε, καθεζόμενος δ' ἐπὶ
 πέτρας
 ὑψηλᾶς ἐς πόντον ὁρῶν ἄειδε τοιαῦτα·

ὦ λευκὰ Γαλάτεια, τί τὸν φιλέοντ' ἀποβάλλῃ,
 λευκοτέρα πακτᾶς ποτιδεῖν, ἀπαλωτέρα ἀρνός, 20
 μόςχῳ γαυροτέρα, φιαρωτέρα¹ ὄμφακος ὠμᾶς;

¹ MSS φιαρωτέρα: Schol. also σφιγγανωτέρα (i.e. σφριγανωτέρα)

XI.—THE CYCLOPS

It seems there's no medicine for love, Nicias, neither salve nor plaster, but only the Pierian Maids. And a gentle medicine it is and sweet for to use upon the world, but very hard to find, as indeed one like you must know, being both physician and well-belov'd likewise of the Nine. 'Twas this, at least, gave best comfort to my countryman the Cyclops, old Polyphemus, when he was first showing beard upon cheek and chin and Galatea was his love. His love was no matter of apples, neither, nor of rose-buds nor locks of hair, but a flat frenzy which recked nought of all else. Time and again his sheep would leave the fresh green pasturage and come back unbidden to fold, while their master must peak and pine alone upon the wrack-strown shore a-singing all the day long of Galatea, sick at heart of the spiteful wound the shaft of the great Cyprian had dealt him. Nevertheless he found the medicine for it, and sitting him down upon an upstanding rock looked seawards and sang :

O Galatea fair and white, white as curds in whey,
Dapper as lamb a-frisking, wanton as calf at play,
And plump o' shape as ruddying grape, O why deny
thy lover?

THE BUCOLIC POETS

φοιτῆς δαυθ' ¹ οὕτως, ὅκκα γλυκὺς ὕπνος ἔχῃ με,
οἷχῃ δ' εὐθὺς ἰοῖσ', ὅκκα γλυκὺς ὕπνος ἀνῇ με,
φεύγεις δ' ὥσπερ ὅϊς πολλὸν λύκον ἀθρήσασα.
ἡράσθην μὲν ἔγωγα τεοῦς κόρα, ἀνίκα πρῶτον
ἦνθες ἐμᾶ σὺν ματρὶ θέλοισ' ὑακίνθινα φύλλα
ἐξ ὄρεος δρέψασθαι, ἐγὼ δ' ὁδὸν ἀγεμόνευον.
παύσασθαι δ' ἐσιδὼν τυ καὶ ὕστερον οὐδ' ἔτι
πα νῦν
ἐκ τήνῳ δύναιμι· τὴν δ' οὐ μέλει, οὐ μὰ Διὶ
οὐδέν.

γινώσκω χαρίεσσα κόρα, τίνος ὄνεκα φεύγεις· 30
ὄνεκά μοι λασία μὲν ὀφρὺς ἐπὶ παντὶ μετώπῳ
ἐξ ὠτὸς τέταται ποτὶ θῶτερον ὥς μία μακρά,
εἷς δ' ὀφθαλμὸς ὕπεστι,² πλατεῖα δὲ ῥίς ἐπὶ
χείλει.

ἀλλ' οὗτος τοιοῦτος ἐὼν βοτὰ χίλια βόσκω,
κῆκ τούτων τὸ κράτιστον ἀμελγόμενος γάλα
πίνω·

τυρὸς δ' οὐ λείπει μ' οὔτ' ἐν θέρει οὔτ' ἐν ὀπώρα,
οὐ χειμῶνος ἄκρω· ταρσοὶ δ' ὑπεραχθεές αἰεὶ.
συρίσδεν δ' ὥς οὔτις ἐπίσταμαι ὧδε Κυκλώπων,
τίν τε φίλον γλυκύμαλον ἀμᾶ κῆμαυτὸν αἰίδω ³
πολλάκι νυκτὸς ἰωρί. τρέφω δέ τοι ἔνδεκα
νεβρώς

πάσας μαννοφόρως ⁴ καὶ σκύμνως τέσσαρας
ἄρκτων.

¹ δαυθ' (or δευθ'?) = δη αὖτε (δηῦτε) · mss δ' αὖθ' ² ὕπεστι
Winsem : mss ἔπεστι ³ τε and αἰίδω E; he could not play
and sing at the same time : mss τό and αἰίδων ⁴ μαννοφόρως
Schol. v. 1: mss ἀμνοφόρως

THEOCRITUS XI, 22-41

O soon enow thou'rt here, I trow, when sweet sleep
comes me over,
But up and gone when sleeping's done—O never
flees so fast
Ewe that doth spy gray wolf anigh, as thou when
slumber's past.
My love of thee began, sweeting, when thou—I
mind it well—
Wast come a-pulling lues wi' my mother on the fell;
I showed ye where to look for them, and from that
hour to this.
I've loved ye true; but Lord! to you my love as
nothing is.
O well I wot pretty maid, pretty maid, for why
thou shun'st me so,
One long shag eyebrow ear to ear my forehead o'er
doth go,
And but one eye beneath doth lie, and the nose
stands wide on the lip;
Yet be as I may, still this I say, I feed full a
thousand sheep,
And the milk to my hand's the best i' the land, and
my cheese 'tis plenty alsó;
Come summer mild, come winter wild, my cheese-
racks ever o'erflow.
And, for piping, none o' my kin hereby can pipe
like my piping,
And of thee and me, dear sweet-apple, in one song
oft I sing,
Often at dead of night. And O, there's gifts in store
for thee,
Eleven fawns, all white-collárs, and cosset bear's cubs
four for thee.

THE BUCOLIC POETS

ἀλλ' ἀφίκευσο ποθ' ἀμέ, καὶ ἐξεῖς οὐδὲν ἔλασσον,
τὰν γλανκὰν δὲ θάλασσαν ἕα ποτὶ χέρσον ὄρεχ-
θεῖν.

ἀδίον¹ ἐν τῶντρῳ παρ' ἐμὶν τὰν νύκτα διαξεῖς·
ἐντὶ δάφναι τηνεῖ, ἐντὶ ῥαδιναὶ κυπάρισσοι,
ἔστι μέλας κισσός, ἔστ' ἄμπελος ἡ γλυκύκαρ-
πος,

ἔστι ψυχρὸν ὕδωρ, τό μοι ἡ πολυδένδρεος Αἴτνα
λευκᾶς ἐκ χιόνος ποτὸν ἀμβρόσιον προΐητι.
τίς κα τῶνδε θάλασσαν ἔχειν καὶ κύμαθ'² ἔλοιτο;
αἱ δέ τοι αὐτὸς ἐγὼν δοκέω λασιώτερος ἦμεν, 56
ἐντὶ δρυὸς ξύλα μοι καὶ ὑπὸ σποδῶ ἀκίματον
πῦρ·

καιομενος δ' ὑπὸ τεύς καὶ τὰν ψυχὰν ἀνεχοίμαν
καὶ τὸν ἔν' ὀφθαλμόν, τῷ μοι γλυκερώτερον
οὐδέν.

ᾧμοι, ὅτ' οὐκ ἔτεκέν μ' ἡ μάτηρ βράγχι' ἔχοντα,
ὥς κατέδυν ποτὶ τὴν καὶ τὰν χέρα τεύς ἐφί-
λησα,

αἱ μὴ τὸ στόμα λῆς, ἔφερον δέ τοι ἡ κρίνα
λευκά

ἡ μάκων' ἀπαλὰν ἐρυθρὰ πλαταγώνι' ἔχοισαν. 57

νῦν μὰν ᾧ κόριον, νῦν αὖ τό γα νεῖν μασεῦμαι,³ 60

εἴ κα τίς σὺν ναῖ πλέων ξένος ᾧδ' ἀφίκηται,
ὥς εἰδῶ, τί πόχ' ἀδὺ κατοικεῖν τὸν βυθὸν ὕμμιν.

¹ ἀδίον' E. cf. 10. 54: mss ἄδιον ² καὶ κύμαθ' Ahrens
from Schol.: mss ἡ κύμ. ³ αὖ τό γα νεῖν μασεῦμαι (i.e.
μαθήσομαι, which occurs in the Scholiast's paraphrase) Ahr:
mss αὐτό γα νεῖν μεμαθεῦμαι (γε μαθεῖμαι)

58 ἀλλὰ τὰ μὲν θέρος, τὰ δὲ γίνεται ἐν χειμῶνι,
ᾧστ' οὐκ ἂν τοι ταῦτα φέρειν ἅμα πάντ' ἐδυνάθην.

The reasons for rejecting these lines against the mss are too long to be given here. See *Class. Rev.* 1912, p. 246.

THEOCRITUS XI, 42-62

O leave it be, the blue blue sea, to gasp an 't will
o' the shore,
And come ye away to me, to me ; I'll lay ye'll find
no ill store.
A sweeter night thou'lt pass i' the cave with me
than away i' the brine ;
There's laurel and taper cypress, swart ivy and sweet-
fruit vine,
And for thy drinking the cool water woody Etna
pours so free
For my delight from his snow so white, and a
heav'nly draught it be.
Now who would choose the sea and his waves, and a
home like this forgo ?
But if so be the master o' t too shag to thy deem-
ing show,
There's wood in store, and on the floor a fire that
smoulders still,
And if thou would'st be burning, mayst burn my
soul an thou will,
Yea, and the dear'st of all my goods, my one dear
eye. O me !
That I was not born with fins to be diving down to
thee,
To kiss, if not thy lips, at least thy hand, and give
thee posies
Of poppies trim with scarlet rim or snow-white
winter-roses !
And if a stranger a-shipboard come, e'en now, my
little sweeting,
E'en now to swim I'll learn of him, and then shall I
be weeting
Wherefore it be ye folk o' the sea are so lief to be
living below.

THE BUCOLIC POETS

ἔξενθοις, Γαλάτεια, καὶ ἔξενθοῖσα λάθοιο
 ὥσπερ ἐγὼν νῦν ὧδε καθήμενος οἴκαδ' ἀπενθεῖν,
 ποιμαίνειν δ' ἐθέλοις σὺν ἐμῖν ἄμα καὶ γάλ' ἀμέλγειν
 καὶ τυρὸν πᾶσαι τάμισον δριμεῖαν ἐνείσα.
 ἂ μάτηρ ἀδικεῖ με μόνα, καὶ μέμφομαι αὐτᾶ·
 οὐδὲν πήποχ' ὅλως ποτὶ τὴν φίλον εἶπεν ὑπέρ
 μεν,
 καὶ ταῦτ' ἄμαρ ἐπ' ἄμαρ ὀρεῦσά με λεπτύνοντα.¹
 φασὼ² τὰν κεφαλὰν καὶ τὼς πόδας ἀμφοτέρως
 μεν
 σφύζειν, ὡς ἀνιαθῇ, ἐπεὶ κήγὼν ἀνιῶμαι.

70

ὦ Κύκλωψ Κύκλωψ, πᾶ τὰς φρένας ἐκπεπό-
 τασαι;
 αἶκ³ ἐνθὼν ταλάρως τε πλέκοις καὶ θαλλὸν
 ἀμάσας
 ταῖς ἄρνεσσι φέροις, τάχα κα πολὺ μᾶλλον ἔχοις
 νῶν.
 τὰν παρεοῖσαν ἄμελγε· τί τὸν φεύγοντα διώκεις;
 εὐρησεῖς Γαλάτειαν ἴσως καὶ καλλίον' ἄλλαν.
 πολλαὶ συμπαίσδεν με κόραι τὰν νύκτα κέλονται,
 κιχλίζοντι δὲ πᾶσαι, ἐπεὶ κ' αὐταῖς ὑπακούσω.
 δῆλον ὅτ' ἐν τᾷ γᾶ κήγῶν τις φαίνομαι ἦμεν.

οὕτω τοι Πολύφαμος ἐποίμαινεν τὸν ἔρωτα
 μουσίσδων, ῥᾶον δε διαῖγ' ἢ εἰ χρυσὸν ἔδωκεν.

80

¹ λεπτύνοντα Meineke : mss λεπτὸν ἰόντα ² Mss φασὼ or φλασῶ, Schol. φασῶ ³ αἶκ (i.e. αἶ, cf. οὐ οὐκ) Wil, cf Epicharmus and Oracle in Hdt. i. 174 : mss αἶκ'

THEOCRITUS XI, 63-81

Come forth and away, my pretty fay, and when
thou comest, O
Forget, as he that sitteth here, thy ways again to go;
Feed flock wi' me, draw milk wi' me, and if 't my
darling please,
Pour rennet tart the curds to part and set the good
white cheese.
'Tis all my mother's doing; she sore to blame hath
bin;
Never good word hath spoke you o' me, though she
sees me waxing so thin.
I'll tell her of throbbing feet, I'll tell her of aching
eyne;
I am fain that misery be hers sith misery be mine.

O Cyclops, Cyclops, where be your wits gone flying?
Up, fetch you loppings for your lambs, or go a withy-
plying;
The wearier's oft the wiser man, and that there's no
denying.
Milk the staying, leave the straying, chase not them
that shy;
Mayhap you'll find e'en sweeter Galateas by and by.
There's many a jill says 'Come an you will and play
all night wi' me,'
And the laugh I hear when I give ear is soft and
sweet as can be;
E'en I, 'tis plain, be somebody, ashore, if not i' the sea.

Thus did Polyphemus tend his love-sickness with
music, and got more comfort thereout than he
could have had for any gold.

"Throbbing feet": headache and footache—the latter
from waiting on the beloved's threshold—were conventional
signs of being in love.

XII.—THE BELOVED

THE Greeks sometimes exalted friendship to a passion, and such a friendship doubtless inspired this fine poem. Theocritus acknowledges his indebtedness to the Ionian lyrists and elegists by using their dialect. The passage rendered here in verse contains what at first sight looks like a mere display of learning, but has simply this intention: 'Our love will be famous among so remote a posterity that the very words for it will be matter for learned comment.'

XII.—ΑΙΤΗΣ

Ἦλυθες ὦ φίλε κοῦρε· τρίτη σὺν νυκτὶ καὶ ἡοὶ
 ἦλυνθες¹. οἱ δὲ ποθεῦντες ἐν ἡματι γηράσκουσιν.
 ὅσσον ἔαρ χειμῶνος, ὅσον μῆλον βραβίλοιο
 ἦδιον, ὅσσον ὅϊς σφετέρης λασσιωτέρη ἄρνός,
 ὅσσον παρθενικὴ προφέρει τριγάμοιο γυναικός,
 ὅσσον ἐλαφροτέρη μόσχου νεβρός, ὅσσον ἀηδῶν
 συμπάντων λιγύφωνος ἀοιδοτάτη πετεηνῶν,
 τόσσον ἔμ' εὐφρηνας σὺ φανείς, σκιερὴν δ' ὑπὸ
 φηγὸν
 ἡελίου φρύγοντος ὁδοιπόρος ἔδραμον ὥς τις.
 εἴθ' ὁμαλοὶ πνεύσειαν ἐπ' ἀμφοτέροισιν² Ἐρωτες 10
 νῶϊν, ἐπεσσομένοις δὲ γενοίμεθα πᾶσιν ἀοιδῇ·
 'δίω³ δὴ τινε τώδε μετὰ προτέροισι⁴ γενέσθην
 φῶθ', ὃ μὲν εἴσπνηλος, φαίη χ' Ὀμυκλαϊάζων,
 τὸν δ' ἕτερον⁵ πάλιν, ὥς κεν ὁ Θεσσαλὸς εἴποι,
 αἵτην.
 ἀλλήλους δ' ἐφίλησαν ἴσῳ ζυγῷ. ἦρα τότ' ἦσαν
 χρύσειοι πάλιν ἄνδρες, ὅτ' ἀντεφίλησ' ὁ φιλη-
 θεΐς.'

¹ For punctuation cf. Sappho 89 (Julian *Epist.* 59 p. 379 Hercher) ² ἀμφοτέροισιν E: mss -οισιν ³ δίω Ahrens: mss and schol. δοίω ⁴ so Taylor from schol., and P. *Ant.*: mss μετ' ἀμφοτέροισι ⁵ τὸν ἕτερον attracted for ὁ ἕτερος

XII.—THE BELOVED

THOU'RT come, dear heart ; thou'rt come after two days and nights, albeit one will turn a lover gray. As spring is sweeter than winter, and pippin than damson-plum ; as mother-ewe is shaggier than her lambkin, and maiden more to be desired than a thrice-wed wife ; as the fawn is nimbler-footed than the calf, and the nightingale clearest-tongued of all the wingèd songsters ; so am I gladdened above all at the sight of thee, and run to thee as a wayfarer runneth to the shady oak when the sun is burning hot. And 'tis O that equal Loves might inspire thee and me, and we become this song and saying unto all them that follow after :—

*Here were two men of might
The antique years among.
The one Inspirant light
I th' Amyclaeon tongue.
The t'other Fere would be
In speech of Thessalye ;
Each lov'd each, even-peise :
O other golden days,
Whenas love-I love-you
All men did hold for true :*

THE BUCOLIC POETS

εἰ γὰρ τοῦτο, πάτερ Κρονίδη, πέλοι, εἰ γάρ, ἀγήρῳ
 ἀθάνατοι, γενεῆς δὲ διηκοσίησιν ἔπειτα
 ἀγγείλειεν ἐμοί τις ἀνέξοδον εἰς Ἀχέροντα·
 ἢ σὴ νῦν φιλότης καὶ τοῦ χαρίεντος αἵτεω 20
 πᾶσι διὰ στόματος, μετὰ δ' ἡιθέοισι μάλιστα·
 ἀλλ' ἦτοι τούτων μὲν ὑπέρτεροι Οὐρανίωνες·
 ἔσσονθ' ¹ ὥς ἐθέλουσιν· ἐγὼ δέ σε τὸν καλὸν αἰνέων
 ψεύδεα ῥινὸς ὑπερθεὺς ἀραιῆς οὐκ ἀναφύσω.
 ἦν γὰρ καὶ τι δάκης τὸ μὲν ἀβλαβὲς εὐθύς
 ἔθηκας,

διπλάσιον δ' ὦνησας, ἔχων δ' ἐπίμετρον ἀπῆλθον.

Νισαῖοι Μεγαρήες ἀριστεύοντες ἐρετμοῖς,
 ὄλβιοι οἰκείοιτε, τὸν Ἀττικὸν ὥς περιάλλα
 ξεῖνον ἐτιμήσασθε Διοκλέα τὸν φιλόπαιδα.
 αἰεὶ οἱ περὶ τύμβον ὁλλέες εἶαρι πρώτῳ 30
 κοῦροι ἐριδμαίνουσι φιλήματος ἄκρα φέρεσθαι.
 ὃς δέ κε προσμάξῃ γλυκερώτατα ² χεῖλεσι χεῖλη,
 βριθόμενος στεφάνοισιν ἐὴν ἐς μητέρ' ἀπῆλθεν.
 ὄλβιος, ὅστις παισὶ φιλήματα κεῖνα διαιτᾷ·
 ἦ πού τὸν χαροπὸν Γανυμήδεα πόλλ' ἐπιβῶται
 Λυδίῃ ἴσον ἔχειν πέτρη στόμα, χρυσὸν ὀποίῃ
 πεύθονται μὴ φαῦλος ἐτήτυμον ἀργυραμοιβοί.

¹ ἔσσονθ' E, cf. ἔσσαμένων Thuc., ἔσατο Pind. *Fr. Oxyrh.*
 3. 408, ἔσαντο Euphorion 99 : mss ἔσσονθ' ² γλυκερώτατα
 E, cf. 15. 139 : mss -τερα

THEOCRITUS XII, 17-37

O would to thee, Father Zeus, and to you, unaging Host of Heaven, that when a hundred hundred years shall be passed away, one bring me word upon the prisoning bank of Acheron our love is yet upon every lip, upon the young men's most of all! Be that or no the People of Heaven shall stablish as they will; for theirs is the dominion; now, when I sing thy praises, there shall no push-o'-leasing rise upon the tip of this tongue; for if e'er thou giv'st me torment, thou healest the wound out of hand, and I am better off than before, seeing I come away with over-measure.

Heaven rest you glad, Nisaeen masters o' the oar, for that you have done such exceeding honour unto an Attic stranger that was among you, to wit unto Diocles; about whose grave, so surely as Spring cometh round, your children vie in a kissing-match, and whosoever presseth lip sweetliest upon lip, cometh away to's mother loaden with garlands. Happy the justicer holdeth that court of kissing! God wot he prays beamy Ganymed, and prays indeed, to make his lips like the touchstones which show the money-changer whether the gold be gold or dross.

"Push-o'-leasing": in the Greek the tell-tale pimples, themselves called 'lies,' rise, not upon the tongue, but upon the tip of the nose. "Diocles": an Athenian who, while living in exile at Megara, died in battle to save the youth he loved.

XIII.—HYLAS

THEOCRITUS tells his friend Nicias in epic shape the tale of the Apotheosis of Hylus, the beloved of Heracles. If, as is probable, the words 'as we seem to think' are a delicate way of saying 'as you seem to think,' the poem may well be an answer to a friendly rebuke of the author of XII, XXIX, and XXX.

XIII.—ΤΛΑΣ

Οὐχ ἅμῃν τὸν Ἑρωτα μόνοις ἔτεχ', ὡς ἔδο-
κεῦμες¹,

Νικία, ὅτινι τοῦτο θεῶν ποκα τέκνον ἔγεντο·
οὐχ ἅμῃν τὰ καλὰ πρίτοις καλὰ φαίνεται ἡμεν,
οἱ θνατοὶ πελόμεσθα τὸ δ' αὔριον οὐκ ἔσορῶμες·
ἀλλὰ καὶ Ἀμφιτρύωνος ὁ χαλκεοκάρδιος υἱός,
ὃς τὸν λῖν ὑπέμεινε τὸν ἄγριον, ἦρατο παιδός,
τοῦ χαρίεντος Ἰλα, τοῦ τὰν πλοκαμίδα φορεῦντος,
καὶ νιν πᾶντ' ἐδίδαξε πατὴρ ὥσεί φίλον υἱέα,
ὅσσα μαθὼν ἀγαθὸς καὶ ἀοίδιμος αὐτὸς ἔγεντο·
χωρὶς δ' οὐδέποκ' ἦς, οὐδ' εἰ μέσον ἄμαρ ἄροιτο², 10
οὐδ' ἄρ' ὅχ' ἀλεύκιππος ἀνατρέχοι³ ἐς Διὸς Ἀώς,
οὐδ' ὀπὸκ' ὀρτάλιχοι μινυροὶ ποτὶ κοῖτον ὄροιεν⁴
σεισαμένας πτερὰ ματρὸς ἐπ' αἰθαλόεντι πετεῦρῳ,
ὡς αὐτῷ κατὰ θυμὸν ὁ παῖς πεποναμένος εἶη,
αὐτῷ⁵ δ' εὖ ἔλκων ἐς ἀλαθινὸν ἄνδρ' ἀποβαίη.

ἄλλ' ὅτε τὸ χρύσειον ἔπλει μετὰ κῶας Ἰάσων
Αἰσονίδας, οἱ δ' αὐτῷ ἀριστῆες συνέποντο
πασῶν ἐκ πολίων προλελεγμένοι, ὧν ὄφελός τι,

¹ ὡς ἔδοκεῦμες, like ἦν ἄρα, 'as it seems we think,' cf. ὡς
δοκεῖ 11. 2, ἄρα i. 66 and 18. 1, νῦν Bion 2. 1 and ergo or igitur
Propert. 4. 6, i. 8, 3. 5, Ovid Trist. 3. 2, 3. 9, Am. 2. 7;
and for the first person cf. Pindar P. 3. 107

² ἄροιτο E, cf. 1. 12: mss ὄροιτο ³ Ahrens-Schaefer: mss οὐδ' ὅκχ' and -χει

⁴ ὄροιεν E, cf. Hes. Scut. 437: mss ὀρῶεν

⁵ αὐτῷ = αὐτὸθεν, so schol.

XIII.—HYLAS

FROM what God soever sprung, Nicias, Love was not, as we seem to think, born for us alone ; nor first unto us of mortal flesh that cannot see the morrow, look things of beauty beautiful. For Amphitryon's brazen-heart son that braved the roaring lion, he too once loved a lad, to wit the beauteous Hylas of the curly locks, and, even as father his son, had taught him all the lore that made himself a good man and brought him fame ; and would never leave him, neither if Day had risen to the noon, nor when Dawn's white steeds first galloped up into the home of Zeus, nor yet when the twittering chickens went scurrying at the flapping of their mother's wings to their bed upon the smoky hen-roost. This did he that he might have the lad fashioned to his mind, and that pulling a straight furrow from the outset the same might come to be a true man.

Now when Jason son of Aeson was to go to fetch the Golden Fleece with his following of champions that were chosen of the best out of all the cities in

THE BUCOLIC POETS

ἴκετο χὼ ταλαεργὸς ἀνὴρ ἐς ἀφνειὸν Ἴωλκόν,
 Ἄλκμήνας υἱὸς Μιδεάτιδος ἡρώϊνας, 20
 σὺν δ' αὐτῷ κατέβαινεν Ὕλας εὐέδρον ἐς Ἀργώ,
 ἅτις κυανεᾶν οὐχ ἄψατο Σύνδρομάδων ναῦς,
 ἀλλὰ διεξάϊξε, βαθὺν δ' εἰσέδραμε Φᾶσιν
 αἰετὸς ὥς μέγα λαῖτμα· ἀφ' οὗ τόθι¹ χοιράδες ἔσταν.

ἄμος δ' ἀντέλλοντι Πελειάδες, ἐσχατιαὶ δὲ
 ἄρνα νέον βόσκοντι, τετραμμένον εἶαρος ἥδη,
 τᾶμος ναυτιλίας μιμνάσκετο θεῖος ἄωτος
 ἡρώων, κοίλαν δὲ καθιδρυθέντες ἐς Ἀργὼ
 Ἑλλάσποντον ἴκοντο νότῳ τρίτον ἄμαρ ἀέντι, 30
 εἴσω δ' ὄρμον ἔθεντο Προποντίδος, ἔνθα Κιανῶν
 αὐλακας εὐρύνοντι βόες τρίβοντες ἄροτρα.
 ἐκβάντες δ' ἐπὶ θίνα κατὰ ζυγὰ δαῖτα πένοντο
 δειελινάν, πολλοὶ δὲ μίαν στορέσαντο χαμεύναν·
 λειμὼν γάρ σφιν ἔκειτο, μέγα στιβάδεσσιν ὄνειαρ,
 ἔνθεν βούτομον ὀξὺ βαθύν τ' ἐτάμοντο κύπειρον.

κῶχεθ' Ὕλας ὁ ξανθὸς ὕδωρ ἐπιδόρπιον οἴσων
 αὐτῷ θ' Ἡρακλῆϊ καὶ ἄστεμφεῖ Τελαμῶνι,
 οἱ μίαν ἄμφω ἐταῖροι αἰεὶ δαίνυντο τράπεζαν,
 χάλκεον ἄγγος ἔχων. τάχα δὲ κράναν ἐνόησεν 40
 ἡμένῳ ἐν χώρῳ· περὶ δὲ θρύα πολλὰ πεφύκει,
 κυάνεόν τε χελιδόνιον χλωρόν τ' ἀδίαντον
 καὶ θάλλοντα σέλινα καὶ εἰλιτενῆς ἄγρωστις.
 ὕδατι δ' ἐν μέσσω Νύμφαι χορὸν ἀρτίζοντο,
 Νύμφαι ἀκοίμητοι, δειναὶ θεαὶ ἄγροιώταις,

¹ τόθι "there," E: mss τότε ; K ποx ἀπ' οὖν τότε

THEOCRITUS XIII, 19-44

the land, then came there with them to the rich Iolcus the great man of toil who was son of the high-born Alcmena of Midea, and went down with Hylas at his side to that good ship Argo, even to her that speeding ungrazed clean through the blue Clappers, ran into Phasis bay as an eagle into a great gulf, whereafter those Clappers have stood still, reefs evermore.

And at the rising of the Pleiads, what time of the waning spring the young lambs find pasture in the uplands; then it was that that divine flower of hero-folk was minded of its voyaging, and taking seat in the Argo's hull came after two days' blowing of the Southwind to the Hellespont, and made haven within Propontis at the spot where furrow is broadened and share brightened by the oxen of the Cianians. Being gone forth upon the strand, as for their supper they were making it ready thwart by thwart; but one couch was strown them for all, for they found to their hand a meadow that furnished good store of litter, and thence did cut them taper rushes and tall bedstraw.

Meanwhile the golden-haired Hylas was gone to bring water against supper for his own Heracles and for the valiant Telamon—for they two did ever eat together at a common board—gone with a brazen ewer. Ere long he espied a spring; in a hollow it lay, whereabout there grew many herbs, as well blue swallow-wort and fresh green maidenhair as blooming parsley and tangling deergrass. Now in the midst of the water there was a dance of the Nymphs afoot, of those Nymphs who, like the water, take no rest, those Nymphs who are the dread Goddesses of the

THE BUCOLIC POETS

Εὐνίκα καὶ Μαλὶς ἔαρ θ' ὀρώωσα Νύχεια.
 ἦτοι ὁ κοῦρος ἐπεῖχε ποτῶ πολυχανδέα κρωσσὸν
 βάψαι ἐπειγόμενος· ταὶ δ' ἐν χερὶ πᾶσαι ἔφυσαν·
 πασῶν γὰρ ἔρως ἀπαλὰς φρένας ἐξεσόβησεν¹
 Ἀργεῖω ἐπὶ παιδί. κατήριπε δ' ἐς μέλαν ὕδωρ
 ἀθρόος, ὥς ὅτε πυρσὸς ἀπ' οὐρανοῦ ἤριπεν ἀστὴρ 50
 ἀθρόος ἐν πόντῳ, ναύταις δέ τις εἶπεν ἐταίροις
 'κουφότερ' ὧ παῖδες ποιεῖσθ' ὅπλα· πλευστικὸς
 ὡῦρος².'

Νύμφαι μὲν σφετέροις ἐπὶ γούνασι κοῦρον ἔχοισαι
 δακρυόεντ' ἀγανοῖσι παρεψύχοντ' ἐπέεσσιν.

Ἀμφιτρωνιάδας δὲ ταρασσόμενος περὶ παιδὶ
 ὄχετο, Μαιωτιστὶ λαβὼν εὐκαμπέα τόξα
 καὶ ρόπαλον, τό οἱ αἰὲν ἐχάνδανε δεξιτερὰ χεῖρ.
 τρὶς μὲν Ἔλαν αὔσεν, ὅσον βαθὺς ἤρυγε λαιμός·
 τρὶς δ' ἄρ' ὁ παῖς ὑπάκουσεν, ἀραιὰ δ' ἔκετο φωνὰ
 ἐξ ὕδατος, παρεὼν δὲ μάλα σχεδὸν εἶδετο πόρρω. 60
 νεβροῦ φθεγξαμένης τις ἐν οὔρεσιν ὠμοφάγος λῆς 62
 ἐξ εὐνᾶς ἔσπευσεν ἐτοιμοτάταν ἐπὶ δαῖτα·

Ἡρακλῆς τοιοῦτος ἐν ἀτρίπτοισιν ἀκάνθαις
 παῖδα ποθῶν δεδόνητο, πολὺν δ' ἐπελάμβανε χῶρον.
 σχέτλιοι οἱ φιλέοντες, ἀλώμενος ὅσος ἐμόγησεν
 οὔρεα καὶ δρυμούς, τὰ δ' Ἰάσονος ὕστερα πάντ' ἦς.
 ναῦς γέμεν³ ἄρμεν' ἔχουσα μετάρσια τῶν παρεόντων,

¹ ἐξεσόβησεν Jacobs, cf. 2. 137 : mss ἐξεφόβησεν or ἀμφε-
 κάλυψεν ² πλευστικός : mss also πνευστικός ὡῦρος E :
 mss οὔρος ³ γέμεν Hermann : mss μέν

⁶¹ ὡς δ' ὁπότ' ἡὔγενεος ἀπόπροθι λῆς ἐσακούσας
 Omitted by the best ms, the schol. and Pap. ; for asyndetic
 introduction of simile, cf. 14. 39.

THEOCRITUS XIII, 45-67

country-folk, Eunice to wit and Malis and Nycheia with the springtime eyes. And these, when the lad put forth the capacious pitcher in haste to dip it in, lo! with one accord they all clung fast to his arm, because love of the young Argive had fluttered all their tender breasts. And down he sank into the black water headlong, as when a falling star will sink headlong in the main and a mariner cry to his shipmates 'Hoist away, my lads; the breeze freshens.' Then took the Nymphs the weeping lad upon their knees and offered him comfort of gentle speech.

Meantime the son of Amphitryon was grown troubled for the child, and gone forth with that bow of his that was bent Scythian-wise and the cudgel that was ever in the grasp of his right hand. Thrice cried he on Hylas as loud as his deep throttle could belch sound; thrice likewise did the child make answer, albeit his voice came thin from the water and he that was hard by seemed very far away. When a fawn cries in the hills, some ravening lion will speed from his lair to get him a meal so ready; and even so went Heracles wildly to and fro amid the pathless brake, and covered much country because of his longing for the child. As lovers know no flinching, so endless was the toil of his wandering by wood and wold, and all Jason's business was but a by-end. And all the while the ship stood tackle aloft, and so far as might be, laden, and the heroes

"Tackle aloft": with the sail hoisted but not yet turned to the wind, cf. Alcaeus 156. 9.

THE BUCOLIC POETS

οὐρόν¹ δ' ἡμίθεοι μεσονύκτιον ἐξεκάθαιρον 70
 Ἑρακλῆα μένοντες. ὃ δ' αἶ πόδες ἄγον ἐχώρει
 μαινόμενος· χαλεπὸς γὰρ ἔσω θεὸς ἦπαρ ἄμυσσεν.

οὕτω μὲν κάλλιστος Ὕλας μακάρων ἀριθμεῖται·
 Ἑρακλέην δ' ἥρωες ἐκερτόμεον λιποναύταν,
 οὔνεκεν ἠρώησε τριακοντάζυγον Ἀργώ·
 περὶ δ' εἰς Κόλχους τε καὶ ἄξενον ἵκετο Φᾶσιν.

¹ οὐρόν E, cf. *Il.* 2. 153 : mss *ιστία* a correction of *οὔρον*

THEOCRITUS XIII, 70-76

passed the night a-clearing of the channel, waiting upon Heracles. But he alas ! was running whithersoever his feet might carry him, in a frenzy, the God did rend so cruelly the heart within him.

Thus came fairest Hylas to be numbered of the Blest, and the heroes to gird at Heracles for a deserter because he wandered and left the good ship of the thirty thwarts. Nevertheless he made the inhospitable land of the Colchians afoot.

“ The channel ” : the hollow in the sand down which the ship would be launched.

XIV.—THE LOVE OF CYNISCA

THE LOVE OF CYNISCA *is a dialogue of common life. The scene is neither Egypt nor Sicily, perhaps Cos. The characters, middle-aged men, one of whom has been crossed in love, meet in the road, and in the ensuing conversation the lover tells the story of his quarrel with Cynisca, and ends with expressing his intention of going for a soldier abroad. His friend suggests that he should enlist in the army of Ptolemy, and gives that monarch a flattering testimonial, which betrays the hand of the rising poet who seeks for recognition at court.*

XIV.—ΚΤΝΙΣΚΑΣ ΕΡΩΣ

ΑΙΣΧΙΝΑΣ
Χαίρειν πολλὰ τὸν ἄνδρα Θυώνιχον.

ΘΥΩΝΙΧΟΣ

ἄλλα τοιαῦτα

Αἰσχίνα.

ΑΙΣΧΙΝΑΣ

ὥς χρόνιος.

ΘΥΩΝΙΧΟΣ

χρόνιος· τί δέ τοι τὸ μέλημα;

ΑΙΣΧΙΝΑΣ

πράσσομες οὐχ ὥς λῶστα Θυώνιχε.

ΘΥΩΝΙΧΟΣ

ταῦτ' ἄρα λεπτός,

χὼ μύσταξ πολὺς οὗτος, αὐσταλέοι δὲ κίκιννοι.

τοιοῦτος πρῶαν τις ἀφίκετο Πυθαγορικτάς,

ὠχρὸς κἀνυπόδητος· Ἀθηναῖος δ' ἔφατ' ἦμεν.

ΑΙΣΧΙΝΑΣ

ἦρατο μὰν καὶ τῆνος;

ΘΥΩΝΙΧΟΣ

ἐμὴν δοκεῖ, ὁπτῶ ἀλεύρω.

ΑΙΣΧΙΝΑΣ

παῖσδεις ὠγάθ' ἔχων ἐμέ δ' ἄχαρίεσσα Κυνίσκα
ὕβρισδει· λασῶ δὲ μανείς ποκα, θρῖξ ἀνὰ
μέσσον.

XIV.—THE LOVE OF CYNISCA

AESCHINAS

A very good day to master Thyonichus.

THYONICHUS

To Aeschinas the same.

AESCHINAS

Well met !

THYONICHUS

Well met it is ; but what ails ye ?

AESCHINAS

Luck's way's not my way, Thyonichus.

THYONICHUS

Ah ! that's for why thou'rt so lean and the hair o' thy lip so lank, and thy love-locks all-to-bemoiled. Thou'rt like one of your Pythagoreans that came t'other day, pale-faced and never a shoe to's foot ; hailed from Athens, he said.

AESCHINAS

And was he, too, in love ?

THYONICHUS

Aye, marry, was he—with a dish o' porridge.

AESCHINAS

Thou'lt be ever at thy quips, good lad. With me 'tis the pretty Cynisca, and she's playing the jade. And I doubt 'tis but a hair's-breadth betwixt me and a madman.

THE BUCOLIC POETS

ΘΥΓΝΙΧΟΣ

τοιούτος μὲν αἰὲ τὸ φίλ' Αἰσχίνα, ἀσυχᾶ¹ ὀξύς, 10
πάντα θέλων κατὰ καιρόν· ὅμως δ' εἶπον, τί τὸ
καιρόν ;

ΑΙΣΧΙΝΑΣ

Ὀργεῖος κῆγών καὶ ὁ Θεσσαλὸς ἵπποδιώκτας
Ἄγρις² καὶ Κλεύνικος ἐπίνομος ὁ στρατιώτας
ἐν χώρῳ παρ' ἐμίν. δύο μὲν κατέκοψα νεοσσῶς
θηλάζοντά τε χοῖρον, ἀνῶξα δὲ Βίβλινον αὐτοῖς
εὐώδη, τετόρων ἐτέων, σχεδὸν ὡς ἀπὸ λανῶ·
βολβοτίνα,³ κοχλίας ἐξαρέθη. ἥς πότος ἀδύς.
ἤδη δὲ προῖόντος, ἔδοξ' ἐπιχειῖσθαι ἄκρατον
ᾧτινος ἤθελ' ἕκαστος· ἔδει μόνον ᾧτινος εἰπεῖν. 20
ἄμμες μὲν φωνεύντες ἐπίνομες, ὡς ἐδέδοκτο·
ἂ δ' οὐδὲν παρεόντος ἐμεῦ. τίν' ἔχειν με δοκεῖς
νῶν ;
'οὐ φθελγῆ; λύκον εἶδες; ἔπαιξέ τις. 'ὥς σοφός'
εἶπε,
κῆφλέγετ'⁴· εὐμαρέως κεν ἀπ' αὐτᾶς καὶ λύχνον
ἄψας.

ἔστι Λύκος, ἐστὶ, Λάβα τῷ γείτονος υἱός,
εὐμάκης, ἀπαλός, πολλοῖς δοκέων καλὸς ἦμεν·
τούτῳ τὸν κλύμενον κατετάκετο τῆνον ἔρωτα.
χάμιν τοῦτο δι' ὥτὸς ἔγεντό ποχ' ἀσυχᾶ οὕτως·
οὐ μὰν ἐξήταξα μάταν εἰς ἄνδρα γενειῶν.
ἤδη δ' ὦν πόσιος τοῖ τέσσαρες ἐν βάθει ἦμες,
χῶ Λαρισαῖος 'τὸν ἐμὸν λύκον' ἄδεν ἀπ' ἀρχᾶς, 30

¹ ἀσυχᾶ and 27 ποχ' ἀσυχᾶ οὕτως: cf. Men. Her. 20. ² Wil, P. Ant.: mss Ἄγρις ³ βολβοτίνα E: cf. Athen. 318e where βολβοτίνη is changed by editors to βολβιτίνη: mss βολβός τις from βολβόν τινα: Wordsworth βολβός, κτεῖς (cf. Ath. 63 f., 356 f.) ⁴ κηφλεγετ' P. Ant: mss κῆφατ'

THEOCRITUS XIV, 10-30

THYONICHUS

'Faith, that's ever my Aeschinas; something hastier than might be; will have all his own way. But come, what is it?

AESCHINAS

There was the Argive and I and Agis the jockey out o' Thessaly, and Cleunicus the man-at-arms a-drinking at my farm. I'd killed a pair of pullets, look you, and a sucking-pig, and broached 'em a hogshead of Bibline fine and fragrant—four years in the cask, mark you, and yet, where new's best, as good as new—and on the board a cuttlefish and cockles to boot; i'faith, a jolly bout.

To't we went, and when things waxed warmer 'twas agreed we should toast every man his fancy; only we should give the name. But when we came to drink, the wench would not keep to the bond like the rest of us, for all I was there. How, think you, I liked of that? 'Wilt be mum?' says one, and in jest, 'Hast met a wolf?' 'O well said!' cries she, and falls a-blushing like fire; Lord! you might have lit a candle at her face. One Wolf there is, look you, master Wolf the son of neighbour Labas, one of your tall and sleek sort, in some folks' eyes a proper man. 'Twas he she made so brave a show of pining for out o' love. And I'd had wind o't too, mind you, softly, somehow, and so-to-speak; but there! I never raised inquiry for all my beard's so long.

Be that as it may, we four good men were well in, when he of Larissa, like the mischief he was, fell

"Cuttlefish": or perhaps 'onions and scallops'; for "cockles" the Greek has 'snails.' "Hast met a wolf?" the sight of a wolf was said proverbially to make a man dumb.

THE BUCOLIC POETS

Θεσσαλικόν τι μέλισμα, κακαὶ φρένες· ἅ δὲ
Κυνίσκα

ἔκλαεν ἑξαπίνας θαλερώτερον ἢ παρὰ ματρὶ
παρθένος ἑξαέτης κύλπω ἐπιθυμήσασα.¹
τᾶμος ἐγών, τὸν ἴσαις τὴν Θυνώνιχε, πύξ ἐπὶ κόρρας
ἤλασα, κᾶλλαν αὖθις. ἀνειρύσσασα δὲ πέπλως
ἔξω ἀπώχετο θᾶσσον· ἑμὸν κακόν, οὐ τοι ἀρέσκω;
ἄλλος τοι γλυκίων ὑποκόλπιος; ἄλλον ἰοῖσα
θάλπε φίλον. τήνῳ τεὰ² δάκρυα μᾶλα ρέοντι.
μάστακα δοῖσα³ τέκνοισιν ὑπωροφίοισι χελιδὼν
ἄψορρον ταχινὰ πέτεται βίον ἄλλον ἀγείρειν·
ὠκυτέρα μαλακᾶς ἀπὸ δίφρακος ἔδραμε τήνα
ἰθὺ δι' ἀμφιθύρω καὶ δικλίδος, ἧ πόδες ἄγον·
αἰνός θην λέγεται τις ἑβὰ κένταυρος⁴ ἀν' ὕλαν.
εἰκάδι·⁵ ταὶ δ' ὀκτώ, ταὶ δ' ἐννέα, ταὶ δὲ δέκ'
ἄλλαι,
σάμερον ἐνδεκάτα· ποτίθες δέκα, καὶ δύο⁶ μῆνες,
ἔξ ὧ ἀπ' ἀλλιάλων· οὐδ' εἰ Θρακιστὶ κέκαρμαι,
οἶδε. Λύκος νῦν πάντα,⁷ Λύκῳ καὶ νυκτὸς ἀνῶκται·
ἄμμες δ' οὔτε λόγῳ τινὸς ἄξιοι οὔτ' ἀριθμητοί,
δύστηνοι Μεγαρῆες ἀτιμοτάτη ἐνὶ μοίρῃ.
κεῖ μὲν ἀποστέρξαιμι, τὰ πάντα κεν εἰς δέον
ἔρποι.

¹ *P. Ant.* with Junt. ἐπιθυμήσασα ² τεὰ Ahrens: mss
τά or τὰ σὰ: cf. *Megara* 56 ³ δοῖσα Schol: mss δ'οῖα
⁴ so *P. Ant.* and Sch: ἑβὰ καὶ ταῦρος some mss: others and
Sch. ἔβακεν ταῦρος ⁵ εἰκάδι E: mss εἰκατι ⁶ δέκα καὶ
δύο E: mss δύο καὶ δέκα or δύο καὶ δύο (following the corruption
εἰκατι above): with the passage cf. *Ar. Nub.* 1131 ⁷ *P. Ant.*
prob. ἅ δὲ Λύκῳ, or τᾷ δὲ Λυκός, νῦν πάντα with some mss

THEOCRITUS XIV, 31-50

a-singing a Thessalian catch beginning 'My friend the Wolf'; whereupon Cynisca bursts out a-weeping and a-wailing like a six-year-old maiden in want of a lap. Then—you know me, Thyonichus,—I up and fetched her a clout o' the ear, and again a clout. Whereat she caughted up her skirts and was gone in a twink. 'Am I not good enough, my sweet mischief? Hast ever a better in thy lap? Go to, pack, and be clipping another. Yon's he thou weep'st apples over.' Now a swallow, mark you, that bringeth her young eaves-dwellers their pap, gives and is gone again to get her more; so quickly that piece was up from her cushions and off through door-place and through door, howsoever her feet would carry her. Aye, 'tis an old story how the Centaur went through the wood.

Let me see, 'twas the twentieth o' the month. Eight, nine, ten; to-day's the eleventh. You've only to add ten days and 'twill be two months since we parted; and I may be Thracian-cropped for aught she knows. Ah! 'tis all Wolf nowadays; Wolf hath the door left open for him o' nights; as for me, I forsooth am altogether beside the reckoning, like miserable Megara, last i' the list. 'Tis true, if I would but take my love off the wench, all would go well. But alack! how can that be? When

"Add ten days and 'twill be two months": the meaning is 'in another week it will be the 20th of the next month but one'; ten is a round number, for in Greece the weeks were of ten days, cf. *σχέδον* 10. 12. The carouse took place, say, on the 20th April; in another 'week' it will be the 20th June. "Thracian-cropped": cf. l. 4: the Thracian barbarians wore their hair long. "Megara": the Megarians, upon asking the oracle which was the finest people in Greece, were told that Thrace had fine horses, Sparta fine women, and Syracuse fine men, but Argos surpassed them all; and as for Megara, she was out of the reckoning altogether.

THE BUCOLIC POETS

νῦν δὲ πόθεν; μῦς, φαντὶ, Θυνώνιχε, γεύμεθα
πισσας.

χῶτι τὸ φάρμακόν ἐστιν ἀμηχανέοντος ἔρωτος,
οὐκ οἶδα. πλὰν Σῖμος ὁ τᾶς ἐπιχάλκω¹ ἔρασθεὶς
ἐκπλεύσας ὑγίης ἐπανήνθ', ἐμὸς ἀλικιωτας.
πλευσοῦμαι κήγῶν διαπόντιος· οὔτε κάκιστος
οὔτε πρᾶτος ἴσως, ὁμαλὸς δέ τις ὁ στρατιώτας.

ΘΥΩΝΙΧΟΣ

ᾧφελε μὲν χωρεῖν κατὰ νῶν τεόν, ὦν ἐπεθύμεις
Αἰσχίνα. εἰ δ' οὕτως ἄρα τοι δοκεῖ ὅστ' ἀποδαμεῖν,
μισθοδότας Πτολεμαῖος ἐλευθέρῳ οἷος ἄριστος.

ΑΙΣΧΙΝΑΣ

τᾶλλα δ' ἀνὴρ ποιός τις ;

ΘΥΩΝΙΧΟΣ

〈ἐνὶ πρᾶ〉τοισιν ἄριστος.²

60

εὐγνώμων, φιλόμουσος, ἐρωτικός, εἰς ἄκρον ἀδύς,
εἰδὼς τὸν φιλέοντα, τὸν οὐ φιλέοντ' ἔτι μάλλον,
πολλοῖς πολλὰ διδούς, αἰτεῦμενος οὐκ ἀνανεύων,
οἷα χρὴ βασιλῇ· αἰτεῖν δὲ δεῖ οὐκ ἐπὶ παντὶ
Αἰσχίνα. ὥστ' εἴ τοι κατὰ δεξιὸν ὦμον ἀρέσκει
λῶπος ἄκρον περονᾶσθαι, ἐπ' ἀμφοτέροις δὲ
βεβακῶς

τολμασεῖς ἐπιόντα μένειν θρασὺν ἀσπιδιώταν,
ἄ τάχος εἰς Αἴγυπτον. ἀπὸ κροτάφων πελόμεσθα
πάντες γηραλέοι, καὶ ἐπισχερῶ ἐς γένυν ἔρπει
λευκαίνων ὁ χρόνος· ποιεῖν τι δεῖ, ἅς γόνυ χλωρόν. 70

¹ cf. Sophron 145 σκανάση ἐν τῇ ἐπιχάλκῳ (sc. ἀσπίδι) ² P. Ant. restored by Hunt: mss ἐλευθέρῳ οἷος ἄριστος or omit

THEOCRITUS XIV, 51-70

mouse tastes pitch, Thyonichus—; and what may be the medicine for a love there's no getting away from, 'faith, I know not—save that Simus that fell in love, as the saying is, with Mistress Brassbound and went overseas, he came home whole; a mate of mine he was. Suppose I cross the water, like him; your soldier's life, as 'tis not maybe o' the highest, so is it not o' the lowest, but 'tis e'en as good as another.

THYONICHUS

I would indeed thy desire had run smooth, Aeschinas. But if so be thy mind is made up to go thy ways abroad, I'll e'en tell thee the best paymaster a freeman can have; King Ptolemy.

AESCHINAS

And what sort of man is he in other ways?

THYONICHUS

The pick o' the best: a kind heart, a man of parts, a true gallant, and the top o' good-fellowship; knows well the colour of a friend, and still better the look of a foe; like a true king, gives far and wide and says no man nay—albeit one should not be for ever asking, Aeschinas. (*in mock-heroic strain*) So an thou be'st minded to clasp the warrior's cloak about thee, and legs astride to abide the onset of the hardy foeman, to Egypt with thee. To judge by our noddles we're all waxing old, and old Time comes us grizzling line by line down the cheek. We must fain be up and doing while there's sap in our legs.

“When mouse tastes pitch”: the mouse that fell into the caldron of pitch was proverbial of those who find themselves in difficulties through their own folly. “Mistress Brassbound”: contemporary slang for the soldier's shield.

XV.—THE WOMEN AT THE ADONIS-FESTIVAL

THE scene of this mime is Alexandria, and the chief characters are two fellow-countrywomen of the author. Gorgo, paying a morning call, finds Praxinoa, with her two-year-old child, superintending the spinning of her maids, and asks her to come with her to the Festival of Adonis at the palace of Ptolemy II. Praxinoa makes some demur, but at last washes and dresses and sallies forth with her visitor and their two maids. After sundry encounters in the crowded streets, they enter the palace, and soon after, the prima donna begins the Dirge—which is really a wedding-song containing a forecast of a dirge—with an address to the bride Aphrodite and a reference to the deification of the queen of Ptolemy I. The song describes the scene—the offerings displayed about the marriage-bed, the two canopies of greenery above it, the bedstead with its representation of the Rape of Ganymede, the coverlets which enwrap the effigies of Adonis and Aphrodite, the image of the holy bridegroom himself—and ends with an anticipation of the choral dirge to be sung on the morrow at the funeral of Adonis.

XV.—ΣΤΡΑΚΟΣΙΑΙ Η ΑΔΩΝΙΑΖΟΤΣΑΙ

ΓΟΡΓΩ

Ἐνδοι Πραξινόα;

ΠΑΡΞΙΝΟΑ

Γοργοὶ φίλα, ὡς χρόνῳ· ἔνδοι.
θαῦμ' ὅτι καὶ νῦν ἦνθες. ὄρη δρίφον¹ Εὐνόα αὐτᾶ.
ἔμβαλε καὶ ποτίκρανον.

ΓΟΡΓΩ

ἔχει κάλλιστα.

ΠΑΡΞΙΝΟΑ

καθίζευ.

ΓΟΡΓΩ

ὦ τᾶς ἀλεμάτω¹ ψυχᾶς· μόλις ὕμμιν ἐσώθην,
Πραξινόα, πολλῶ μὲν ὄχλῳ, πολλῶν δὲ τεθρίπ-
πων·

παντᾶ κρηπίδες, παντᾶ χλαμυδηφόροι ἄνδρες·
ἀ δ' ὁδὸς ἄτρυτος· τὸ δ' ἑκαστίτῳ ὡς ἐναποικεῖς².

ΠΑΡΞΙΝΟΑ

ταῦθ' ὁ πάραρος τήνος· ἐπ' ἔσχατα γὰρ ἔλαβ'
ἐνθὼν

ἱλεόν, οὐκ οἴκησιν, ὅπως μὴ γείτονες ὤμες
ἀλλάλαις, ποτ' ἔριν, φθονερόν κακόν, αἰὲν ὁμοῖος. 10

¹ *P. Ant.*, cf. Hesych. Et. M. 287. 50: mss δρίφον ² ἀλεμάτω Stephanus: mss ἀδεμάτω (so v^{reg.} Cor.), ἀδειμά(ν)του, ἀδαμά(ν)του ³ ἑκαστάτῳ ὡς ἐναποικεῖς E, cf. l. 45 τυτθὸν ὅσον ἀπώθεν and ὡς 'where' i. 13: mss ἐκαστέρῳ (ἐκαστοτέρῳ) ἔμ' ἀποικεῖς: Koennecke and *P. Ant.* ἐκαστέρῳ αἰὲν ἀποικεῖς

XV.—THE WOMEN AT THE ADONIS-FESTIVAL

GORG0 (*with her maid Eutyckis at the door, as the maid Eunoa opens it*)

Praxinoa at home?

PRAXINOA (*running forward*)

Dear Gorgo! at last! she *is* at home. I quite thought you'd forgotten me. (*to the maid*) Here, Eunoa, a chair for the lady, and a cushion in it.

GORG0 (*refusing the cushion*)

No, thank you, really.

PRAXINOA

Do sit down.

GORG0 (*sitting*)

O what a silly I was to come! What with the crush and the horses, Praxinoa, I've scarcely got here alive. It's all big boots and people in uniform. And the street was never-ending, and you can't think how far your house is along it.

PRAXINOA

That's my lunatic; came and took one at the end of the world, and more an animal's den, too, than a place for a human being to live in, just to prevent you and me being neighbours, out of sheer spite, the jealous old wretch! He's always the same.

"You can't think how far," etc.: or perhaps 'You always live too far away.'

THE BUCOLIC POETS

ΓΟΡΓΩ

μὴ λέγε τὸν τεὸν ἄνδρα, φίλα, Δίνωνα τοιαῦτα
τῷ μικκῷ παρεόντος· ὄρη γύναι, ὡς ποθορῇ τυ.
θάρσει Ζωπυρίον, γλυκερὸν τέκος· οὐ λέγει ἀπφῦν.¹

ΠΡΑΞΙΝΟΑ

αἰσθάνεται τὸ βρέφος, ναὶ τὰν πότνιαν.

ΓΟΡΓΩ

καλὸς ἀπφῦς.

ΠΡΑΞΙΝΟΑ

ἀπφῦς μὰν τήνος τὰ πρόαν—λέγομες δὲ πρόαν θην
‘πάππα,² νίτρον καὶ φῦκος ἀπὸ σκανᾶς ἀγοράσ-
δειν’—
ἱκτο³ φέρων ἄλας ἄμμιν, ἀνὴρ τρισκαιδεκάπαχυσ.

ΓΟΡΓΩ

χῶμὸς ταῦτᾱ³ ἔχει, φθόρος ἀργυρίω, Διοκλείδας·
ἐπταδράχμωσ κυνάδας, γραιᾶν ἀποτίλματα πηρᾶν,
πέντε πόκωσ ἔλαβ’ ἐχθές, ἅπαν ρύπον, ἔργον ἐπ’
ἔργω.

20

ἀλλ’ ἴθι τὼμπέχονον καὶ τὰν περονατρίδα λάζευ.
βᾶμες τῷ βασιλῆος ἐς ἀφνειῷ Πτολεμαίω
θασόμεναι τὸν Ἀδωνιν· ἀκούω χρήμα καλόν τι
κοσμεῖν τὰν βασίλισσαν.

ΠΡΑΞΙΝΟΑ

ἐν ὀλβίῳ ὀλβια πάντα.

¹ Ζωπύριον (diminutive of Ζώπυρς) Buecheler: mss -ίων
λέγει: mss also λέγω ² πάππα Wil. from *Et. Mag.*:
mss πάντα ἀγοράσδεν Ahrens; baby-language, cf. Theophr.
Char. 7. 10: mss ἀγοράσδων ³ so *P. Ant.*: mss ἦνθε, ἦλθε,
κῆνθε ⁴ ταῦτᾱ Ahrens: mss ταῦτ’ or ταῦτά γ’

THEOCRITUS XV, 11-24

GORG0

My dear, pray don't call your good Dinon such names before Baby. See how he's staring at you. *(to the child)* It's all right, Zopy, my pet. It's not dad-dad she's talking about.

PRAXINOA

Upon my word, the child understands.

GORG0

Nice dad-dad.

PRAXINOA

And yet that dad-dad of his the other day—the other day, now, I tell him ‘Daddy, get mother some soap and rouge from the shop,’ and, would you believe it? back he came with a packet of salt, the great six feet of folly!

GORG0

Mine's just the same. Diocleidas is a perfect spendthrift. Yesterday he gave seven shillings apiece for mere bits of dog's hair, mere pluckings of old handbags, five of them, all filth, all work to be done over again. But come, my dear, get your cloak and gown. I want you to come with me *(grandly)* to call on our high and mighty Prince Ptolemy to see the Adonis. I hear the Queen's getting up something quite splendid this year.

PRAXINOA *(hesitating)*

Fine folks, fine ways.

THE BUCOLIC POETS

ΓΟΡΓΩ

ὦν ἴδες, ὦν εἶπες καὶ ἰδοῖσα τὸ τῷ μὴ ἰδόντι.
ἔρπειν ὥρα κ' εἴη.

ΠΡΑΞΙΝΟΑ

ἀεργοῖς αἰὲν ἑορτά.

Εὐνόα, αἶρε τὸ νῆμα καὶ ἐς μέσον αἰνόδρυπτε
θές πάλιν· αἱ γαλέαι μαλακῶς χρήζοντι καθεύ-
δαιν.

κινεῦ δὴ, φέρε θᾶσσον ὕδωρ. ὕδατος πρότερον
δεῖ,

ἂ δὲ σμᾶμα φέρει. δὸς ὅμως. μὴ δὴ πολὺ,
λαστρί.¹

30

ἔγχει ὕδωρ. δύστανε, τί μιν τὸ χιτώνιον ἄρδεις;

παῦε· ὁκοῖα θεοῖς ἐδόκει, τοιαῦτα νένιμμαι.

ἂ κλᾶξ τᾶς μεγάλας πεῖ² λάρνακος; ὧδε φέρ'
αὐτάν.

ΓΟΡΓΩ

Πραξινόα, μάλα τοι τὸ καταπτυχὲς ἐμπερόναμα
τοῦτο πρέπει· λέγε μοι, πόσσω κατέβα τοι ἀφ'
ἰστῶ;

ΠΡΑΞΙΝΟΑ

μὴ μνάσης Γοργοῦ· πλέον ἀργυρίῳ καθαρῷ μνᾶν
ἢ δύο· τοῖς δ' ἔργοις καὶ τὰν ψυχὰν ποτέθηκα.

¹ δὲ σμᾶμα G. Hermann: mss δ' ἐς νᾶμα λαστρί E.
Schwartz, cf. Herodas 6. 10: mss ἀπληστε ² Ahr. and
P. Aut: mss πῆ, πᾶ

THEOCRITUS XV, 25-37

GORG0

Yes; but sightseers make good gossips, you know, if you've been and other people haven't. It's time we were on the move.

PRAXINOA (*still hesitating*)

It's always holidays with people who've nothing to do. (*suddenly making up her mind*) Here, Eunoa, you scratch-face, take up the spinning and put it away with the rest. Cats always *will* lie soft. Come, bestir yourself. Quick, some water! (*to Gorgo*) Water's wanted first, and she brings the soap. (*to Eunoa*) Never mind; give it me. (*E. pours out the powdered soap*) Not all that, you wicked waste! Pour out the water. (*E. washes her mistress's hands and face*) Oh, you wretch! What do you mean by wetting my bodice like that? That's enough. (*to Gorgo*) I've got myself washed somehow, thank goodness. (*to Eunoa*) Now where's the key of the big cupboard? Bring it here. (*Takes out a Dorian pinner—a gown fastened with pins or brooches to the shoulders and reaching to the ground, with an overfold coming to the waist—and puts it on with Eunoa's aid over the inner garment with short sleeves which she wears indoors*)

GORG0 (*referring to the style of the overfold*)

Praxinoa, that full gathering suits you really well. Do tell me what you gave for the material.

PRAXINOA

Don't speak of it, Gorgo; it was more than eight golden sovereigns, and I can tell you I put my very soul into making it up.

“Wicked waste”: the Greek is “pirate-vessel.”

THE BUCOLIC POETS

ΓΟΡΓΩ

ἀλλὰ κατὰ γνώμαν ἀπέβα τοι.

ΠΡΑΞΙΝΟΑ

τοῦτο κα εἶπαις.¹

τῶμπέχονον φέρε μοι καὶ τὰν θολίαν κατὰ κόσμον
ἀμφίβηες. οὐκ ἄξῳ τυ τέκνον. μορμῶ δάκνει ἵππος. 40
δάκρυ', ὅσσα θέλεις, χωλὸν δ' οὐ δεῖ τυ γενέσθαι.
ἔρπωμες. Φρυγία, τὸν μικκὸν παῖσδε λαβοῖσα,
τὰν κύν' ἔσω κάλεσον, τὰν αὐλείαν ἀπόκλαξον.²

ΓΟΡΓΩ

ὦ θεοί, ὅσος ὄχλος· πῶς καὶ πόκα τοῦτο
περάσαι
χρὴ τὸ κακόν; μύρμακες ἀνίριθμοι καὶ ἄμετροι.

ΠΡΑΞΙΝΟΑ

πολλά τοι ὦ Πτολεμαῖε πεποίηται καλὰ ἔργα,
ἐξ ὧ ἐν ἀθανάτοις ὁ τεκών· οὐδεὶς κακοεργὸς
δαλείται τὸν ἰόντα παρέρπων Λίγυπτιστί,
οἷα πρὶν ἐξ ἀπάτας κεκροτημένοι ἄνδρες ἔπαισδον
ἀλλάλοισ γ' ὀμαλοί, κακὰ παίχνια, πάντες ἐρειοί.³ 50
ἀδίστα Γοργοῖ, τί γενοίμεθα; τοῖ πολεμισταὶ
ἵπποι τῷ βασιλῆος. ἄνερ φίλε, μή με πατήσης.
ὀρθὸς ἀνέστα ὁ πυρρὸς· ἴδ' ὡς ἄγριος. κυνοθαρσῆς
Εὐνόα, οὐ φευξῇ; διαχρησέεται τὸν ἄγοντα.
ὠνάθην μεγάλως, ὅτι μοι τὸ βρέφος μένει ἔνδοι.⁴

¹ *P. Ant.* with some mss: others κεῦ (κάλ') εἶπες (-ας): *O. P.* 1618 κατειπ[² *P. Ant.* επικλαξον ³ γ' and παίχνια *P. Ant.*: mss omit γ' and read παίγνια ἐρειοί: mss also ἐριοί, explained by Hesych. as καινοί ⁴ ἔνδοι Casaubon: mss ἔνδον

THEOCRITUS XV, 38-55

GORG0

Well, all I can say is, it's *most* successful.

PRAXINOA

I'm inclined to agree with you.¹ (*to Eunoa*) Come, put on my cloak and hat for me, and mind you do it properly. (*Eunoa puts her cloak about her head and shoulders and pins the straw sun-hat to it*). (*taking up the child*) No; I'm not going to take you, Baby. Horse-bogey bites little boys. (*the child cries*) You may cry as much as you like; I'm not going to have you lamed for life. (*to Gorgo, giving the child to the nurse*) Come along. Take Baby and amuse him, Phrygia, and call the dog indoors and lock the front-door.

(*in the street*) GORG0²

Heavens, what a crowd! How we're to get through this awful crush and how long it's going to take us, I can't imagine. Talk of an anthheap!

PRAXINOA

I *must* say, you've done us many a good turn, my good Ptolemy, since your father went to heaven. We have no villains sneaking up to murder us in the streets nowadays in the good old Egyptian style. They don't play those awful games now—the thorough-paced rogues, every one of them the same, all queer!

Gorgo dearest! what *shall* we do? The Royal Horse! Don't run me down, my good mar. That bay's rearing. Look, what temper! Stand back, Eunoa, you reckless girl! He'll be the death of that man. Thank goodness I left Baby at home!

¹ *lit.* 'you may say so.' ² so P. Ant: generally given to Praxinoa

THE BUCOLIC POETS

ΓΟΡΓΩ

θάρσει Πραξινοά· καὶ δὴ γεγεινήμεθ' ὅπισθεν,
τοὶ δ' ἔβαν ἐς χώραν.

ΠΡΑΞΙΝΟΑ

καὺτὰ συναγείρομαι ἤδη.¹

ἵππον καὶ τὸν ψυχρὸν ὄφιν τὰ μάλιστα δεδοίκω
ἐκ παιδός· σπεύδωμες· ὄχλος πολὺς ἄμμιν
ἐπιρρεῖ.

ΓΟΡΓΩ

ἐξ αὐλᾶς ὦ μάτερ;

ΓΡΑΥΣ

ἐγὼν, τέκνα.

ΓΟΡΓΩ

εἶτα παρενθεῖν 60

εὐμαρές;

ΓΡΑΥΣ

ἐς Τροίαν πειρώμενοι ἦνθον Ἀχαιοί,
καλλίστα παίδων· πείρα θην πάντα τελεῖται.

ΓΟΡΓΩ

χρησμὸς ἅ πρεσβῦτις ἀπώχετο θεσπίξασα.

ΠΡΑΞΙΝΟΑ

πάντα γυναικες ἴσαντι, καὶ ὡς Ζεὺς ἀγάγεθ' Ἥραν.

ΓΟΡΓΩ

θᾶσαι Πραξινοά, περὶ τὰς θύρας ὅσος ὄμιλος·
θεσπέσιος.²

¹ Cf. Xen. *Cyr.* 4. 5. 37, where ἀόλυντακτα εἶναι is opposed to χώραν λαβεῖν, *ibid.* 8. 6. 19 συναγείρειν στρατιάν, Plat. *Prot.* 328 d ἐμαυτὸν ὡςπερὶ συναγείρας ² so *P. Ant.*: this word, generally given to Praxinoa, was given to Gorgo by Ameis, but without a stop before it

THEOCRITUS XV, 56-65

GORG0

It's all right, Praxinoa. We've got well behind them, you see. They're all where they ought to be, now.

PRAXINOA (*recovering*)

And fortunately I can say the same of my poor wits. Ever since I was a girl, two things have frightened me more than anything else, a horrid slimy snake and a horse. Let's get on. Here's ever such a crowd pouring after us.

GORG0 (*to an Old Woman*)

Have you come from the palace, mother?

OLD WOMAN

Yes, my dears.

GORG0

Then we can get there all right, can we?

OLD WOMAN

Trying took Troy, my pretty; don't they say where there's a will there's a way?

GORG0

That old lady gave us some oracles, didn't she?

PRAXINOA (*mock-sententiously*)

My dear, women know everything. They know all about Zeus marrying Hera.¹

GORG0

Do look, Praxinoa; what a crowd there is at the door! It's marvellous!

"I can say the same": the Greek has a pun on 'assembling' troops and 'collecting' one's wits. "Gave us some oracles": i.e. her sententious remarks were about as useful as oracles generally are. "My dear," etc.: P. Ant. gives this line to 'Some Man,' but we should expect his presence to be indicated in the dialogue.

THE BUCOLIC POETS

ΠΡΑΞΙΝΟΑ

Γοργοῖ, δὸς τὰν χέρα μοι· λαβὲ καὶ τὴν
 Εὐνόα Εὐτυχίδος· πότεχ' αὐτα, μὴ 'ποπλαναθῆς.¹
 πᾶσαι ἄμ' εἰσένθωμες· ἀπρὶξ ἔχει Εὐνόα ἰμῶν.
 οἶμοι δειλαία, δίχα μεν τὸ θερίστριον ἤδη
 ἔσχισται, Γοργοῖ. ποττῶ Διός, αἶ τι² γένοιο 70
 εὐδαίμων ὠνθρωπε, φυλάσσεο τῷμπέχονόν μεν.

ΞΕΝΟΣ

οὐκ ἐπ' ἐμὴν μέν, ὅμως δὲ φυλαξεῖμαι.

ΠΡΑΞΙΝΟΑ

ὄχλος ἄθρως·
 ὠθεῦνθ' ὥσπερ ὕες.

ΞΕΝΟΣ

θάρσει γύναι· ἐν καλῷ εἰμές.

ΠΡΑΞΙΝΟΑ

κῆς ὥρας κῆπειτα, φίλ' ἀνδρῶν, ἐν καλῷ εἰης
 ἄμμε περιστέλλων. χρηστῷ κοῖκτίρμονος ἀνδρός.
 φλίβεται Εὐνόα ἄμμιν· ἄγ' ὦ δειλὰ τὴν Βιάζειν.

κάλλιστ'· 'ἔνδοι πᾶσαι' ὁ τὰν νυνὸν εἶπ' ἀπο-
 κλάξας.

ΓΟΡΓΩ

Πραξινόα, πόταγ' ὦδε. τὰ ποικίλα πρᾶτον ἄθρη-
 σον,
 λεπτὰ καὶ ὡς χαρίεντα· θεῶν περονάματα φασεῖς.

¹ Hunt: P. *Ant.* μη αποπλανηθῆς (so O. P. 1618) corrected to μη που πλανηθῆς: mss μή τι (τυ) πλανηθῆς ² P. *Ant.* αἶθε, O. P. 1618]θε: mss εἶ τι
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THEOCRITUS XV, 66-79

PRAXINOA

Give me your arm, Gorgo; and you take hold of Eutyчис' arm, Eunoa; and you take care, Eutyчис, not to get separated. We'll all go in together. Mind you keep hold of me, Eunoa. Oh dear, oh dear, Gorgo! my summer cloak's torn right in two. (*to a stranger*) For Heaven's sake, as you wish to be saved, mind my cloak, sir.

FIRST STRANGER

I really can't help what happens; but I'll do my best.

PRAXINOA

The crowd's simply enormous; they're pushing like a drove of pigs.

FIRST STRANGER

Don't be alarmed, madam; we're all right.

PRAXINOA

You deserve to be all right to the end of your days, my dear sir, for the care you've been taking of us. (*to Gorgo*) What a kind considerate man! Poor Eunoa's getting squeezed. (*to Eunoa*) Push, you coward, can't you? (*they pass in*)

That's all right. All inside, as the bridegroom said when he shut the door.

GORG (referring, as they move forward towards the dais, to the draperies which hang between the pillars)

Praxinoa, do come here. Before you do anything else I insist upon your looking at the embroideries. How delicate they are! and in such good taste! They're really hardly human, are they?

"Summer cloak": the festival was probably held upon the longest day.

THE BUCOLIC POETS

ΠΡΑΞΙΝΟΑ

πότνι' Ἀθαναία· ποῖαί σφ' ἐπόνασαν ἔριθοι, 80
 ποῖοι ζωογράφοι τὰκριβέα γράμματ' ἔγραψαν.
 ὥς ἔτυμ' ἐστάκαντι, καὶ ὥς ἔτυμ' ἐνδινεῦντι·
 ἔμψυχ', οὐκ ἐνυφαντά. σοφόν τοι¹ χρῆμ' ἄνθρωπος.
 αὐτὸς δ' ὥς θαητὸς ἐπ' ἀργυρέας κατάκειται
 ἄρμοι² πρᾶτον ἴουλον ἀπὸ κροτάφων κατα-
 βύλλων—
 ὁ τριφίλητος Ἀδωνις, ὃ κῆν Ἀχέροντι φιλεῖται.³

ΕΤΕΡΟΣ ΞΕΝΟΣ

παύσασθ' ὦ δύσταναι, ἀνάνυτα κωτίλλοισαι
 τρυγόνες· ἐκκναισεῦντι πλατειάσδοισαι ἅπαντα.

ΠΡΑΞΙΝΟΑ

μᾶ, πόθεν ὦνθρωπος; τί δὲ τίν, εἰ κωτίλαι εἰμές;
 πασάμενος ἐπίτασσε.⁴ Συρακοσίαις ἐπιτάσσεις. 90
 ὥς εἰδῆς καὶ τοῦτο, Κορίνθιαι εἰμές ἄνωθεν,
 ὥς καὶ ὁ Βελλεροφῶν· Πελοποννασιιστὶ λαλεῦμες.⁵
 Δωρίσδεν δ' ἔξεστι δοκῶ τοῖς Δωριέεσσι.
 μὴ φύη, Μελιτώδες, ὃς ἀμῶν καρτερὸς εἴη,
 πλὰν ἐνός. οὐκ ἀλέγω. μή μοι κενεὰν ἀπομάξης.

ΓΟΡΓΩ

σίγη Πραξινοά· μέλλει τὸν Ἀδωνιν αἰεῖδεν
 ἃ τὰς Ἀργείας θυγάτηρ, πολυῦδρις αἰοιδός,
 ἅτις καὶ πέρυσιν⁶ τὸν ἱαλεμον ἀρίστευσε.

¹ τοι schol. on Soph. *Ant.* 349: miss τι ² ἄρμοι Kaibel,
 cf. Callim. *fr.* 44, Ap. Rhod. i. 972: mss κλισμῶ: with ἀργυρέας
 supply κλίνας ³ *P. Ant.*, *O. P.* 1618 φιληθείς ⁴ *P. Ant.*
 with *Et. M.* ποτίτασσε ⁵ *O. P.* 1618 λαλεῦσαι ⁶ so Reiske
 with *O. P.* 1618, *P. Ant.*: mss πέρχην or σπέρχην
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THEOCRITUS XV, 80-98

PRAXINOA

Huswife Athena! the weavers that made that material and the einbroiderers who did that close detailed work are simply marvels. How realistically the things all stand and move about in it! they're living! It *is* wonderful what people can do. And then the Holy Boy; how perfectly beautiful he looks lying on his silver couch, with the down of manhood just showing on his cheeks,—(*religioso*) the thrice-beloved Adonis, beloved even down below!

SECOND STRANGER

Oh dear, oh dear, ladies! do stop that eternal cooing. (*to the bystanders*) They'll weary me to death with their ah-ah-ah-ing.

PRAXINOA

My word! where *does* that person come from? What business is it of yours if we do coo? Buy your slaves before you order them about, pray. You're giving your orders to Syracusans. If you *must* know, we're Corinthians by extraction, like Bellerophon himself. What *we* talk's Peloponnesian. I suppose Dorians may speak Doric, mayn't they? Persephone! let's have no more masters than the one we've got. I shall do just as I like. Pray don't waste your breath.

GORGO

Be quiet, Praxinoa. She's just going to begin the song, that Argive person's daughter, you know, the "accomplished vocalist" that was chosen to sing

"Don't waste your breath": the Greek has 'don't scrape the top of an empty measure.' "Accomplished vocalist": the Greek phrase is Epic, perhaps a quotation from an advertisement or the like.

THE BUCOLIC POETS

φθεγγεῖται τι, σάφ' οἶδα, καλὸν διαθρύπτεται¹
ἤδη.

ΓΥΝΗ ΑΟΙΔΟΣ

Δέσποιν', ἂ Γολγῶς τε καὶ Ἰδάλιον ἐφίλησας, 100
αἰπείνόν τ' Ἑρυκα, χρυσωπίζουσ' ² Ἀφροδίτα,
οἶόν τοι τὸν Ἀδωνιν ἀπ' ἀερίῳ Ἀχέροντος
μηγὶ δυωδεκάτῳ μαλακαίποδες ³ ἄγαγον Ὀραι,
βάρδισται μακάρων Ὀραι φίλαι, ἀλλὰ ποθεινὰι
ἔρχονται πάντεσσι βροτοῖς αἰεὶ τι φορεῦσαι.
Κύπρι Διωναία, τὸ μὲν ἀθανάταν ἀπὸ θνατᾶς,
ἀνθρώπων ὡς μῦθος, ἐποίησας Βερενίκαν
ἀμβροσίαν ἐς στήθος ἀποστάξασα γυναικός·
τὴν δὲ χαριζομένα, πολυώνυμε καὶ πολύναιε,
ἀ Βερενικεῖα θυγάτηρ Ἑλένη εἰκυῖα 110
Ἀρσινόα πάντεσσι καλοῖς ἀτιτάλλει Ἀδωνιν.
πὰρ μὲν ὅσ' ⁴ ὥρια κείται, ὅσα δρυὸς ἄκρα καλεῖται ⁵
πὰρ δ' ἀπαλοὶ κᾶποι πεφυλαγμένοι ἐν ταλα-
ρίσκοις
ἀργυρέοις, Συρίῳ δὲ μύρῳ χρύσει' ἀλάβαστρα·
εἶδατά θ' ὅσσα γυναῖκες ἐπὶ πλαθάνῳ πονέονται
ἄνθεα μίσγοισαι λευκῷ παντοῖα μαλεύρῳ,
ὅσσα τ' ἀπὸ γλυκερῷ μέλιτος τά τ' ἐν ὑγρῷ
ἐλαίῳ,
πάντ' αὐτῷ πετεηνὰ καὶ ἔρπετὰ τεῖδε πάρεστι.

¹ *P. Ant.* διαχρέμπτεται "clearing her throat" ² χρυσωπίζουσα Ludwig, cf. καλλωπίζω and χρυσώπις: mss χρυσῷ παίζουσα ³ mss also μαλακαὶ πόδας ⁴ Shackles: mss πὰρ μὲν οἱ *contra metrum* ⁵ so *P. Ant.*: mss φέροντ(α)ι

THEOCRITUS XV, 99-118

the dirge *last* year. You may be sure *she'll* give us something good. Look, she's making her bow.

The Dirge

Lover of Golgi and Idaly and Eryx' steepy hold,
O Lady Aphrodite with the face that beams like gold,
Twelve months are sped and soft-footéd Heav'n's
pretty laggards, see,

Bring o'er the never-tarrying stream Adonis back to
thee.

The Seasons, the Seasons, full slow they go and come,
But some sweet thing for all they bring, and so they
are welcome home.

O Cypris, Dion's daughter, of thee anealed, 'tis said,
Our Queen that was born of woman is e'en immortal
made;

And now, sweet Lady of many names, of many shrines
Ladye,

Thy guerdon's giv'n; for the Queen's daughter, as
Helen fair to see,

Thy lad doth dight with all delight upon this holyday;
For there's not a fruit the orchard bears but is here
for his hand to take,

And cresses trim all kept for him in many a silver tray,
And Syrian balm in vials of gold; and O, there's
every cake

That ever woman kneaded of bolted meal so fair
With blossoms blent of every scent or oil or honey
rare—

Here's all outlaid in semblance made of every bird
and beast.

"Last year": the day of the festival was apparently regarded as the first day of Adonis' six months' stay upon the earth, the other six being spent in Hades. "Anealed": 'anointed.'

THE BUCOLIC POETS

χλωρὰ δὲ σκιάδε μαλακῶ βρίθοντ' ἀννήθω¹
 δέδμανθ'· οἱ δέ τε κῶροι ὑπερπωτώνται Ἐρωτες, 120
 οἷοι ἀηδονιδῆες ἀεξομενῶν ἐπὶ δένδρῳ²
 πωτώνται πτερύγων πειρώμενοι ὅσδον ἀπ' ὅσδω.
 ὦ ἔβενος, ὦ χρυσός, ὦ ἐκ λευκῶ ἐλέφαντος
 αἰετῶ οἰνοχόον Κρονίδα Διὶ παῖδα φέροντε.³
 πορφύρεοι δὲ τάπητες ἄνω μαλακώτεροι ὕπνω·
 ἂ Μιλάτος ἐρεῖ χῶ τὰν Σαμίαν καταβόσκων
 'ἔστρωται κλίνα τῶδ' ὠνίδι τῷ καλῷ ἀμά·⁴
 τὸν μὲν Κύπρις ἔχει, τὸν δ'⁵ ὁ ῥοδόπαχυς
 Ἄδωνις.

ὀκτωκαιδεκέτης ἡ ἐννεακαίδεχ' ὁ γαμβρός·
 οὐ κεντεῖ τὸ φίλημ', ἔτι οἱ περὶ χεῖλεα πυρρά. 130
 νῦν μὲν Κύπρις ἔχοισα τὸν αὐτὰς χαιρέτω
 ἄνδρα·

ἀῶθεν δ' ἄμμες νιν ἅμα δρόσῳ ἀθρόαι ἔξω
 οἰσεῦμες ποτὶ κύματ' ἐπ' αἰῶνι πτύοντα,
 λύσασαι δὲ κόμαν καὶ ἐπὶ σφυρὰ κόλπον ἀνεῖσαι
 στήθεσι φαινομένοις λιγυρᾶς ἀρξεύμεθ' ἄοιδᾶς·
 'ἔρπεις, ὦ φίλ' Ἄδωνι, καὶ ἐνθάδε κῆς Ἀχέροντα

¹ χλωρὰ δὲ σκιάδε μαλακῶ βρίθοντ' (dual) ἀννήθω E, cf. i. 75, 18. 5, and Jebb on Soph. *O. C.* 1676: mss χλωραὶ δὲ σκιάδες μαλακῶ βρίθοντες (-ουσαι) ἀνήθω ² ἀεξομενῶν ἐπὶ δένδρῳ Ahr.-Wil: mss -νων ἐπὶ δένδρων ³ some mss αἰετοὶ (*P. Ant.*), all φέροντες ⁴ Ahr: mss ἄλλα ⁵ τὸν μὲν and τὸν δ' E (there were two coverlets, but one wedding-couch): mss τὰν μὲν and τὰν δ' ⁶ Kiessling, *P. Ant.* (-ουμ.): mss -ωμ.

THEOCRITUS XV, 119-136

Two testers green they have plight ye, with dainty
dill well dressed,
Whereon, like puny nightingales that flit from bough
to bough
Trying their waxing wings to spread, the Love-babes
hovering go.
How fair the ebony and the gold, the ivory white
how fair,
And eagles twain to Zeus on high bringing his cup-
bearer !
Aye, and the coverlets spread for ye are softer spread
than sleep—
Forsooth Miletus town may say, or the master of
Samian sheep,
“The bridal bed for Adonis spread of my own
making is ;
Cypris hath this for her wrapping, Adonis that for
his.”

Of eighteen years or nineteen is turned the rose-
limbed groom ;
His pretty lip is smooth to sip, for it bears but flaxen
bloom.
And now she's in her husband's arms, and so we'll
say good-night ;
But to-morrow we'll come wi' the dew, the dew, and
take hands and bear him away
Where plashing wave the shore doth lave, and there
with locks undight
And bosoms bare all shining fair will raise this
shrilling lay :—
“ O sweet Adonis, none but thee of the children of
Gods and men

“ Miletus, Samian sheep ”: Milesian and Samian wool was
famous.

THE BUCOLIC POETS

ἡμιθέων, ὡς φαντί, μονώτατος. οὐτ' Ἀγαμέμνων
 τοῦτ' ἔπαθ', οὐτ' Αἴας ὁ μέγας, βαρυμάνιος ἦρως,
 οὐθ' Ἔκτωρ Ἑκάβας ὁ γεραίτατος¹ εἵκατι
 παίδων,

οὐ Πατροκλῆς, οὐ Πύρρος ἀπὸ Τροίας ἐπαν-
 ενθών, 140

οὐθ' οἱ ἔτι πρότερον Λαπίθαι καὶ Δευκαλίωνες,
 οὐ Πελοπηϊάδαι τε καὶ Ἄργεος ἄκρα Πελασγοί.
 ἴλαθι νῦν, φίλ' Ἀδωνι, καὶ ἐς νέον.² εὐθυμεύσαις
 καὶ νῦν ἦνθες, Ἀδωνι, καὶ ὅκκ' ἀφίκη, φίλος
 ἡξεῖς.

ΓΟΡΓΩ

Πραξινόα, τὸ χρήμα σοφώτατον ἂ θήλεια.³
 ὀλβία ὅσσα ἴσατι, πανολβία ὡς γλυκὺ φωνεῖ.
 ὦρα ὅμως κῆς οἶκον. ἀνάριστος Διοκλείδας.
 χῶνῆρ ὄξος ἅπαν, πεινᾶντι δὲ μηδὲ ποτένθης.
 χαῖρε Ἀδων ἀγαπατὲ καὶ ἐς χαίροντας ἀφικνεῦ.⁴

¹ mss also γεραίτερος ² mss also νέωτα (so *P. Ant.*) and νέω
³ σοφώτατον E with *P. Ant.*: mss σοφώτερον ἂ θήλεια = τὸ θῆλυ; there is the common confusion in 146 between general and particular
⁴ mss ἀφίκευ, ἀφίκνευ, ἀφικνεῦ

THEOCRITUS XV, 137-149

'Twixt overworld and underworld doth pass and pass
 agen ;
 That cannot Agamemnon, nor the Lord o' the
 Woeful Spleen,
 Nor the first of the twice-ten children that came of
 the Trojan queen,
 Nor Patroclus brave, nor Pyrrhus bold that home
 from the war did win,
 Nor none o' the kith o' the old Lapíth nor of them
 of Deucalion's kin—
 E'en Pelops line lacks fate so fine, and Pelasgian
 Argos' pride.
 Adonis sweet, Adonis dear,
 Be gracious for another year ;
 Thou'rt welcome to thine own alway,
 And welcome we'll both cry to-day
 And next Adonis-tide."

GORGO

O Praxinoa ! what clever things we women are !
 I do envy her knowing all that, and still more having
 such a lovely voice. But I must be getting back.
 It's Diocleidas' dinner-time, and that man's all
 pepper ; I wouldn't advise anyone to come near him
 even, when he's kept waiting for his food. Good-
 bye, Adonis darling ; and I only trust you may find
 us all thriving when you come next year.

"The Lord o' the Woeful Spleen": Ajax. "The first
 of the twice-ten children": Hector. P. Ant. gives all
 after "dinner-time" to Praxinoa, as though it were "*My*
 husband, too"; but this would require 'my' to be expressed.
 "All pepper": in the Greek 'all vinegar.'

XVI.—THE CHARITES

THE traditional name of this poem, The Charites or Graces, may have been really the title Theocritus had given to the whole volume of a small collection of poems, for which this poem was now written as a special dedication. In it he bewails the indifference of a money-loving age, and asks for the patronage of Hiero, then general-in-chief, afterwards king, of Syracuse, even as Simonides had the patronage—not of the first Hiero, as he would have said had this Hiero then been king, but—of the great lords of Thessaly.

XVI.—ΧΑΡΙΤΕΣ Η ΙΕΡΩΝ

Αἰεὶ τοῦτο Διὸς κούραις μέλει, αἰὲν ἀοιδοῖς,
 ὑμνεῖν ἀθανάτους, ὑμνεῖν ἀγαθῶν κλέα ἀνδρῶν.
 Μοῦσαι μὲν θεαὶ ἐντί, θεοὺς θεαὶ ἀεΐδοντι·
 ἄμμες δὲ βροτοὶ οἶδε, βροτοὺς βροτοὶ ἀεῖδωμεν.

τίς γὰρ τῶν ὅποσοι γλαυκὰν ναίουσιν ὑπ' ἁῶ,
 ἡμετέρας Χάριτας ¹ πετάσας ὑποδέξεται οἴκῳ
 ἀσπασίως, οὐδ' αὖθις ἀδωρήτους ἀποπέμψει,
 αἰ δὲ σκυζόμεναι γυμνοῖς ποσὶν οἴκαδ' ἴασι,
 πολλά με τωθάζουσαι, ὅτ' ἀλιθίαν ὁδὸν ἦνθον,
 ὀκνηραὶ δὲ πάλιν κενεᾶς ἐν πυθμένι χηλοῦ 10
 ψυχροῖς ἐν γονάτεσσι κάρη μίμνοντι βαλοῖσαι,
 ἔνθ' αἰεὶ σφισιν ἔδραι, ἐπὴν ἄπρακτοὶ ἴκωνται;
 τίς τῶν νῦν τοιόσδε; τίς εὖ εἰπόντα φιλήσει;
 οὐκ οἶδ'. οὐ γὰρ ἔτ' ἄνδρες ἐπ' ἔργμασιν ὥς πύρος
 ἐσθλοῖς

αἰνεῖσθαι σπεύδοντι, νενίκηνται δ' ὑπὸ κερδέων·
 πᾶς δ' ὑπὸ κόλπῳ χεῖρας ἔχων πόθεν οἴσεται ἀθρεῖ
 ἄργυρον, οὐδέ κεν ἰὸν ἀποτρίψας τινὲ δοίη,
 ἀλλ' εὐθύς μυθεῖται· 'ἀπωτέρω ἢ γόνυ κνάμα·
 αὐτῷ μοι τί γένοιτο ²; θεοὶ τιμῶσιν ἀοιδούς.

¹ ἡμετέρας Χάριτας: schol. τὰ οἰκεῖα ποιήματα ² τί γένοιτο; E, cf. Theophr. *Char.* 14. 2 λογισάμενος ταῖς ψήφοις καὶ κεφάλαιον ποιήσας ἐρωτᾶν τὸν παρακαθημένον· τί γίγνεται; 'what does it come to?': mss τί or τι

XVI.—THE CHARITES

'Tis ever the care of Zeus' daughters and ever of the poets to magnify the Immortal Gods and eke to magnify the achievements of great men. But the Muses are Gods, and being Gods do sing of Gods, while as for us we are men, and being men let us sing of men.

Now who of all that dwell beneath the gray dawn, say who, will open his door to receive my pretty Graces gladly, and not rather send them away empty-handed, so that they get them home frowning and barefoot, there to flee at me for sending them a fool's errand, there to shrink once again into the bottom of an empty press, and sinking their heads upon their chill knees to abide where they ever lodge when they return unsuccessful from abroad? Who, I say, in this present world will let them in, and who in the present days will love one that hath spoke him well? I cannot tell. The praise once sought for noble acts is sought no more; pelf reigns conqueror of every heart; and every man looks hand in pocket where he may get him silver; nay, he would not give another so much as the off-scrapings of the rust of it, but straightway cries "Charity begins at home. What comes thereout for

"Charity begins at home": in the Greek 'the shin lies further than the knee.'

THE BUCOLIC POETS

τίς δέ κεν ἄλλου ἀκούσαι; ἄλλις πάντεσσιν Ὀμηρος. 20
οὗτος ἀοιδῶν λῶστος, ὅς ἐξ ἐμεῦ οἴσεται οὐδέν. '

δαιμόνιοι, τί δὲ κέρδος ὁ μυρίος ἔνδοθι χρυσὸς
κείμενος; οὐχ ἄδε πλούτου φρονέουσιν ὄνασις,
ἀλλὰ τὸ μὲν ψυχᾷ, τὸ δὲ πού τινι δοῦναι ἀοιδῶν
πολλοὺς ¹ εὖ ἔρξαι παῶν, πολλοὺς δὲ καὶ ἄλλων
ἀνθρώπων, αἰεὶ δὲ θεοῖς ἐπιβώμια ῥέζειν,
μηδὲ ξεινοδόκον κακὸν ἔμμεναι, ἀλλὰ τραπέζα
μειλίξαντ' ἀποπέμψαι, ἐπὴν ἐθέλωντι ² νέεσθαι,
Μουσάων δὲ μάλιστα τίειν ἱεροὺς ὑποφήτας,
ὄφρα καὶ εἰν Ἀῖδαο κεκρυμμένος ἐσθλὸς ἀκούσης, 30
μηδ' ἀκλεῆς μύρηαι ἐπὶ ψυχροῦ Ἀχέροντος,
ὥσεί τις μακέλα τετυλωμένος ἔνδοθι χειράς
ἀχὴν ἐκ πατέρων πενίαν ἀκτήμονα κλαίων.

πολλοὶ ἐν Ἀντιόχοιο δόμοις καὶ ἄνακτος Ἀλεῦα
ἄρμαλιὰν ἔμμηνον ἐμετρήσαντο πενέσται·
πολλοὶ δὲ Σκοπάδαισιν ἐλαυνόμενοι ποτὶ σακοῦς
μόσχοι σὺν κερααῖσιν ἐμυκήσαντο βόεσσι,
μυρία δ' ἅμ πεδίον Κραννώνιον ἐνδιάασκον
ποιμένες ἔκκριτα μῆλα φιλοξείνοισι Κρεώνδαις·
ἀλλ' οὐ σφιν τῶν ἥδος, ἐπεὶ γλυκὺν ἐξεκένωσαν 40
θυμὸν ἐς εὐρεῖαν σχεδίαν στυγνοῖο γέροντος,³
ἄμναστοι δὲ τὰ πολλὰ καὶ ὄλβια τῆνα λιπόντες

¹ πολλοὺς Wil: mss πολλοὺς δ' ² Mss ἐθέλωντι

³ στυγνοῖο γέροντος Hemsterhuys from Propert. 3. 18. 24 :
mss στυγνοῦ ἀχέροντος

THEOCRITUS XVI, 20-42

me? 'Tis the Gods that honour poets. Who would hear yet another? Homer is enough for all. Him rank I best of poets, who of me shall get nothing."

Poor simple fools! what profits it a man that he have thousands of gold laid by? To the wise the enjoyment of riches is not that, but rather to give first somewhat to his own soul, and then something, methinks, to one of the poets; to wit, it is first to do much good as well to other men as to his kinsfolk, to make offering of sacrifice unceasingly upon the altars of the Gods, and, like one hospitably minded, to send his guests, when go they will, kindly entreated away; and secondly and more than all, it is to bestow honour upon the holy interpreters of the Muses, that so you may rather be well spoken of even when you lie hid in Death, than, like some horny-handed delving son of a poor father bewailing his empty penury, make your moan beside chill Acheron's brink without either name or fame.

Many indeed were the bondmen earned their monthly meed in the houses of Antiochus and King Aleuas, many the calves that went lowing with the horned kine home to the byres of the Scopads, and ten thousand were the fine sheep that the shepherds of the plain of Crannon watched all night for the hospitable Creondae; but once all the sweet wine of their life was in the great cup, once they were embarked in the barge of the old man loathsome, the joyance and pleasure of those things was theirs no more: and though they left behind

THE BUCOLIC POETS

δειλοῖς ἐν νεκύεσσι μακροὺς αἰῶνας ἔκειντο,
εἰ μὴ θεῖος ἀοιδὸς ὁ Κῆϊος αἰόλα φωνέων
βάρβιτον ἐς πολύχορδον ἐν ἀνδράσι θῆκ' ὀνο-
μαστοῦς

ὀπλοτέροις, τιμᾶς δὲ καὶ ὠκέες ἔλλαχον ἵπποι,
οἳ σφισιν ἐξ ἱερῶν στεφανηφόροι ἦνθον ἀγώνων.

τίς δ' ἂν ἀριστῆας Λυκίων ποτέ, τίς κομόωντας
Πριαμίδας ἢ θῆλυν ἀπὸ χροίης Κύκνον ἔγνω,
εἰ μὴ φυλόπιδας προτέρων ὕμνησαν ἀοιδοί; 50
οὐδ' Ὀδυσσεὺς ἑκατόν τε καὶ εἴκοσι μῆνας ἀλαθείς
πάντας ἐπ' ἀνθρώπους, Ἀΐδαν τ' εἰς ἔσχατον ἐνθῶν
ζωὸς καὶ σπήλυγγα φυγῶν ὀλοοῖο Κύκλωπος
δηναιὸν κλέος ἔσχευ, ἐσιγάθη δ' ἂν ὑφορβὸς
Εὖμαιος καὶ βουσὶ Φιλοίτιος ἀμφ' ἀγελαίαις
ἔργον ἔχων, αὐτός τε περίσπλαγχνος Λαέρτης,
εἰ μὴ σφεας ὤνασαν Ἰάονος ἀνδρὸς ἀοιδαί.

ἐκ Μοισᾶν ἀγαθὸν κλέος ἔρχεται ἀνθρώποισι,
chrήματα δὲ ζῶοντες ἀμαλδύνουσι θανόντων.
ἀλλ' ἴσος γὰρ ὁ μόχθος ἐπ' ἀόνι κύματα μετρεῖν, 60
ὅσος ἄνεμος χέρσουνδε κατὰ¹ γλαυκᾶς ἀλὸς ὠθεῖ,
ἢ ὕδατι νίζειν θολερὰν διαειδέϊ πλίνθον,
καὶ φιλοκερδείᾳ βεβλαμμένον ἄνδρα παρειπεῖν.²
χαιρέτω ὅστις τοῖος, ἀνάρριθμος δέ οἱ εἴη
ἄργυρος, αἰεὶ δὲ πλεόνων ἔχοι ἕμερος αὐτόν.
αὐτὰρ ἐγὼ τιμάν τε καὶ ἀνθρώπων φιλότατα
πολλῶν ἡμιόνων τε καὶ ἵππων πρόσθεν ἐλοίμαν.

¹ κατὰ Buecheler: mss μετὰ
παρελθεῖν

² παρειπεῖν: mss also

THEOCRITUS XVI, 43-67

them all that great and noble wealth, they had lain among the vile dead long ages unremembered, had not the great Ceian cried sweet varied lays to the strings and famed them in posterity, and had not the coursers that came home to them victorious out of the Games achieved the honour and glory which called the poet to his task.

Then too the lords of the old Lycians, then the long-haired children of Priam or that Cynus that was wan as a woman,—say who had known aught of them, had not poets hymned the battle-cries of an elder day? Moreover Odysseus had wandered his hundred months and twenty through all the world, come to uttermost Hades alive, and gone safe from out the cave of the fell Cyclops, and then had never enjoyed the long and lasting glory of it all; and as well great-heart Laertes himself as Eumæus the hog-ward and Philoetius the keeper of herded kine, all alike had been under silence had it not profited them of the lays of a man of Ionia.

Yes; good fame men may get of the Muses, but riches be wasted of their posterity after they are dead. But seeing one may as well strive to wash clean in clear water a sun-dried brick, as well stand on the beach and number the waves driven shoreward of the wind from the blue sea, as seek to win by words one whose heart is wounded with the love of gain, I bid all such a very good day, and wish them silver beyond counting and long life to their craving for more. For myself, I would rather the esteem and friendship of my fellow-men than hundreds of mules and horses.

“The great Ceian”: Simonides. “A man of Ionia”: Homer. “Sun-dried brick”: when wetted this becomes clay again.

THE BUCOLIC POETS

δίξημαι δ', ὅτινι θνατῶν κεχαρισμένος ἔνθω
 σὺν Μοίσαις· χαλεπαὶ γὰρ ὁδοὶ τελέθουσιν αἰδοῖς
 κουράων ἀπάνευθε Διὸς μέγα βουλεύοντος. 70

οὐπὼ μῆνας ἄγων ἔκαμ' οὐρανὸς οὐδ' ἐνιαυτοῦς·
 πολλοὶ κινήσουσιν ἔτι τροχὸν ἄματος¹ ἵπποι.
 ἔσσεται οὗτος ἀνὴρ, ὃς ἐμεῦ κεχρήσεται αἰδοῦ
 ῥέξας ἢ Ἀχιλεὺς ὅσσον μέγας ἢ βαρὺς Αἴας
 ἐν πεδίῳ Σιμόεντος, ὅθι Φρυγὸς ἡρίον Ἴλου.

ἤδη νῦν Φοίνικες ὑπ' ἀελίῳ δύνοντι
 οἰκεῦντες Λιλύβας² ἄκρον σφυρὸν ἐρρίγασιν·
 ἤδη βαστάζουσι Συρακόσιοι μέσα δοῦρα
 ἀχθόμενοι σακέεσσι βραχίονας ἰτεῖνοισιν·
 ἐν δ' αὐτοῖς Ἰέρων προτέροις ἴσος ἡρώεσσι 80
 ζώννυται, ἵππειαὶ δὲ κόρυν σκιάουσιν³ ἔθειραι.
 αἱ γὰρ Ζεῦ κύδιστε πάτερ καὶ πότνι Ἀθάνᾳ
 κούρα θ', ἢ σὺν ματρὶ πολυκλάρων Ἐφυραίων
 εἴληχας μέγα ἄστν παρ' ὕδασι Λυσιμελείας,
 ἐχθροὺς ἐκ νάσοιο κακαὶ πέμψειαν ἀνάγκαι
 Σαρδόνιον κατὰ κῦμα φίλων μόρον ἀγγέλλοντας
 τέκνοις ἢ δ' ἀλόχοισιν ἀριθμητοὺς ἀπὸ πολλῶν·
 ἄσπεα δὲ προτέροισι πάλιν ναίειτο πολίταις,
 δυσμενέων ὅσα χεῖρες ἐλωβήσαντο κατ' ἄκρας,
 ἀγροὶ δ' ἐργάζονται τεθαλότες,⁴ αἱ δ' ἀνάρητοι 90
 μῆλων χιλιάδες βοτάνᾳ διαπιαυθεῖσαι
 ἄμ πεδίον βλαχῶντο, βόες δ' ὠγελαδὸν ἐς αὐλιν

¹ ἄματος Wil: mss ἄρματος ² Λιλύβας Kuiper: mss
 Λιβύας ³ σκιάουσιν: mss also σκεπάουσιν ⁴ ἀγροὶ δ'
 ἐργάζονται (passive) τεθαλότες E: mss ἀγροὺς δ' ἐργ. τεθαλότας

THEOCRITUS XVI, 68-92

And so now I am on my way to seek to whom in all the world I with the Muses may come and be welcome ;—with the Muses, for 'tis ill travelling for your poet if he have not with him the Daughters of the Great Counsellor. Not yet are the heavens wearied of bringing round the months nor the years ; many the horses yet will roll the wheel of the day ; and I shall yet find the man who therefore shall need me for his poet because he shall have done as doughtily as ever-did great Achilles or dread Aias by the grave of Phrygian Ilus in Simoeis vale.

For lo ! the Phoenician dweller in the foot of Lilybè in the west shudders already and shakes ; the Syracusan hath already his spear by the middle and his wicker targe upon his arm ; and there like one of the olden heroes stands Hiero girding his loins among his men, a horse-hair plume waving on his crest. And I would to thee, renowned Father, and to thee, Lady Athena, I would to thee, Maiden who with thy Mother dost possess by Lysimeleia's side the great city of the rich Ephyreans, I would that evil necessities may clear our island of hostile folk and send them down the Sardinian wave with tidings of death to wives and children, a remnant easy to number of a mighty host ; and I pray that all the towns the hands of enemies have laid so utterly waste, may be inhabited again of their ancient peoples, and their fields laboured and made to bring forth abundantly, their lowlands filled with the bleating of fat flocks in their tens of thousands, and the twilight

“Lilybè” : the western angle of Sicily, the promontory of Lilybaeum. The reference to the coming campaign against the Carthaginians dates the poem in the year 274. “The Maiden” : the maiden is Persephone, the mother Demeter, and the city Syracuse.

THE BUCOLIC POETS

ἐρχόμεναι σκνιφαῖον ἐπισπεύδοιεν ὑδίταν·
 νειοὶ δ' ἐκπολέοιντο ¹ ποτὶ σπόρον, ἀνίκα τέττιξ
 ποιμένας ἐνδίους πεφυλαγμένος ὑψόθι δένδρων
 ἀχεῖ ἐν ἀκρεμόνεσσιν· ἀράχνια δ' εἰς ὄπλ' ἀράχναι
 λεπτὰ διαστάσαιντο, βοᾶς δ' ἔτι μῆδ' ὄνομ' εἶη·
 ὑψηλὸν δ' Ἰέρωνι κλέος φορέοιεν ὠοῖδοι
 καὶ πόντου Σκυθικοῖο πέραν καὶ ὅθι πλατὺ τεῖχος
 ἀσφάλτῃ δῆσασα Σεμίραμις ἐμβασίλευσεν. 100
 εἰς μὲν ἐγώ, πολλοὺς δὲ Διὸς φιλέοντι καὶ ἄλλους
 θυγατέρες, τοῖς πᾶσι μέλοι Σικελὰν Ἀρέθοισαν
 ὑμνεῖν σὺν λαοῖσι καὶ αἰχμητὰν Ἰέρωνα.

ὦ Ἐτεόκλειοι Χάριτες θεαί, ὦ Μινύειοι
 Ὀρχομενὸν φιλέοισαι ἀπεχθόμενόν ποτε Θήβαις,
 ἄκλητος μὲν ἔγωγε μένοιμί κεν, ἐς δὲ καλεύντων
 θαρσήσας Μοῖσαισι σὺν ἀμετέραισιν ἰοίμ' ἄν.²
 καλλείψω δ' οὐδ' ὕμνε· τί γὰρ Χαρίτων ἀγαπατὸν
 ἀνθρώποις ἀπάνευθεν; ἀεὶ Χαρίτεσσιν ἅμ' εἶην.

¹ ἐκπολέοιντο E, 'be ploughed not here and there only but throughout the landscape': mss ἐκπονέοιντο, ἐκπλέοιντο, ἐκτελέοιντο ² ἰοίμ' ἄν Wil: mss ἰοίμαν, ἰκοίμαν

"Eteocles": this early king of Orchomenus in Boeotia, was said to have been the first to offer sacrifice to the Graces, and Thebes had reason to hate the same Orchomenus because

THEOCRITUS XVI, 93-109

traveller warned to hasten his steps by the home-going of innumerable herds ; and I pray likewise that against the time when the cricket is fain to sing high in the twigs overhead because of the noontide-resting shepherds, against that time, the time of sowing, none of the fallows be left unturned of the plough, and as for the weapons of war, may spiders weave over them their slender webs, and of the war-cry the very name be forgot. And the glory of Hiero, that may poets waft high both over the Scythian mair and eke where Semiramis reigned within that broad wall she made with mortar of pitch ; and of these poets I am one, one of the many beloved by the daughters of Zeus, which are concerned all of them to magnify Sicilian Arethuse with her people and her mighty man of war.

O holy Graces first adored of Eteocles, O lovers of that Minyan Orchomenus which Thebes had cause to hate of old, as, if I be called not, I will abide at home, so, if I be called, I will take heart and go with our Muses to the house of any that call. And you shall come too ; for mortal man possesseth nothing desirable if he have not the Graces, and 'tis my prayer the Graces be with me evermore.

certain Erginus in revenge for the murder of his father had made Thebes tributary to Orchomenus ; Theocritus hints at a wish that Hiero may follow the example of Eteocles in the matter of patronage, and Syracuse prevail over Carthage as Orchomenus did over Thebes. "The Graces": he plays on two meanings of the word *Charites*, thanks or gratitude or favour, and the Graces who were the spirits of beauty and excellence and handmaidens of the Muses.

XVII —THE PANEGYRIC OF PTOLEMY

A PANEGYRIC of *Ptolemy II, Philadelphus*, who reigned from 285 to 247. The references to historical personages and events, coupled with a comparison with *XVI*, point to 273 as the date of the poem. The *Ptolemies*, like *Alexander*, traced their descent from *Heracles*. *Ptolemy I*, son of *Lagus*, was deified about 283, and his queen *Berenice* between 279 and 275.

XVII.—ΕΓΚΩΜΙΟΝ ΕΙΣ ΠΤΟΛΕΜΑΙΟΝ

Ἐκ Διὸς ἀρχώμεσθα καὶ ἐς Δία λήγετε Μοῖσαι,
ἀθανάτων τὸν ἄριστον ἐπὴν αἵρωμεν¹ αἰοιδαῖς·
ἀνδρῶν δ' αὖ Πτολεμαῖος ἐνὶ πρώτοισι λεγέσθω
καὶ πύματος καὶ μέσσος· ὁ γὰρ προφερέστατος
ἀνδρῶν.

ἦρωες, τοὶ πρόσθεν ἀφ' ἡμιθέων ἐγένοντο,
ρέξαντες καλὰ ἔργα σοφῶν ἐκύρησαν αἰοιδῶν·
αὐτὰρ ἐγὼ Πτολεμαῖον ἐπιστάμενος καλὰ εἰπεῖν
ὑμνήσαιμ'. ὕμνοι δὲ καὶ ἀθανάτων γέρας αὐτῶν.
Ἰδαν ἐς πολύδενδρον ἀνὴρ ὑλατόμος ἐλθὼν
παπταίνει, παρεόντος ἄδην, πόθεν ἄρξεται ἔργου· 10
τί πρῶτον καταλέξω; ἐπεὶ πάρα μυρία εἰπεῖν,
οἷσι θεοὶ τὸν ἄριστον ἐτίμησαν βασιλῆων.

ἐκ πατέρων· οἶος μὲν ἔην τελέσαι μέγα ἔργον
Λαγείδας Πτολεμαῖος, ὅκα φρεσὶν ἐγκατάθειτο
βουλάν, ἣν οὐκ ἄλλος ἀνὴρ οἶός τε νοῆσαι.
τῆνον καὶ μακάρεσσι πατὴρ ὁμότιμον ἔθηκεν
ἀθανάτοις, καὶ οἱ χρύσεος δόμος ἐν Διὸς οἴκῳ
δέδμηται· παρὰ δ' αὐτὸν Ἀλέξανδρος φίλα εἰδὼς
ἐδριάει, Πέρσαισι βαρὺς θεὸς αἰολομίτρας.

¹ Tucker: miss αἰδῶμεν or ἄδωμεν: *P. Ant.* αριστον [about 10 letters] ἐν αοιδῆς (= αοιδῆς?)

XVII.—THE PANEGYRIC OF PTOLEMY

WITH Zeus let us begin, Muses, and with Zeus I pray you end when the greatest of Immortals is exalted in our song: but for men first, midst and last be the name of Ptolemy; for he is of men the chiefest.

The heroes that came of demigods of yore found skilful singers of the glorious deeds which they did; and in like manner a cunning teller of praises shall raise the hymn to Ptolemy, seeing hymns make the meed even of the Gods above.

Now when the feller goes up to thick woody Ida he looks about him where to begin in all that plenty; and so I, where now shall I take up my tale when I might tell of ten thousand ways wherein the Gods have done honour to the greatest of kings?

'Twas in the blood.' First what an achiever of mighty exploits was Ptolemy Lagid when his mind conceived a device such as no other mind could come by! Whom now the Father hath made of equal honour with the Blessed; a golden mansion is builded him in the house of Zeus, and seated friendly beside him is the Lord of the Glancing Baldric, that God of woe to the Persians, Alexander,

"'Twas in the blood": the Greek is "'twas from his fathers,' fathers meaning parents, as in Longus 4. 33; Theocritus deals first with his father Ptolemy Lagid and then with his mother Berenice.

THE BUCOLIC POETS

ἀντία δ' Ἑρακλῆος ἔδρα κενταυροφόνοιο¹ 20
 ἵδρυται στερεοῖο τετυγμένα ἐξ ἀδάμαντος,
 ἔνθα σὺν ἄλλοισιν θαλίας ἔχει Οὐρανίδαισι,
 χαίρων υἱωνῶν περιώσιον υἱωνοῖσιν,
 ὅττι σφεων Κρονίδας μελέων ἐξείλετο γῆρας,
 ἀθάνατοι δὲ καλεῦνται ἐοὶ² νέποδες γεγαῶτες.
 ἄμφω γὰρ πρόγονός σφιν ὁ καρτερὸς Ἑρακλείδας,
 ἀμφοτέρω δ' ἀριθμεῦνται ἐς ἔσχατον Ἑρακλῆα.
 τῷ καὶ ἐπεὶ δαίτηθεν ἦ κεκορημένος ἦδη
 νέκταρος εὐόδοιο φίλας ἐς δῶμ' ἰλόχοιο,
 τῷ μὲν τόξον ἔδωκεν ὑπωλένιον τε φαρέτρην, 30
 τῷ δὲ σιδάρειον σκύταλον κεχαραγμένον ὄξοις·
 οἱ δ' εἰς ἀμβρόσιον θάλαμον λευκοσφύρου Ἥβας
 ὅπλα καὶ αὐτὸν ἄγουσι γενειήταν Διὸς υἱόν.
 οἷα δ' ἐν πινυταῖσι περικλειτὰ Βερενίκα
 ἔπρεπε θηλυτέrais, ὄφελος μέγα γεινομένοισι.³
 τᾷ μὲν Κύπρον ἔχοισα Διώνας πότνια κούρα
 κόλπον ἐς εὐώδη ῥαδινὰς ἐσεμάξατο χεῖρας·
 τῷ οὐπω τινὰ φαντὶ ἀδεῖν τόσον ἀνδρὶ γυναικῶν,
 ὅσσον περ Πτολεμαῖος ἂν ἐφίλησεν ἄκοιτιν.
 ἦ μὰν ἀντεφιλείτο πολὺ πλέον· ὧδέ κε παισὶ 40
 θαρσύνει σφετέροισιν ἐπιτρέποι οἶκον ἅπαντα,
 ὅππότε κεν φιλέων βαῖνῃ λέχος ἐς φιλεοίσας,
 ἀστόργου δὲ γυναικὸς ἐπ' ἀλλοτρίῳ νόος αἰεὶ,
 ῥαῖδιοι δὲ γοναί, τέκνα δ' οὐ ποτεοικότα πατρί.

¹ ἔδρα κενταυροφόνοιο G. Kiessling: mss ἔδρακε ταυροφ.

² ἐοὶ Heinsius: mss θεοί

³ γεινομένοισι E, generalising plural: mss γειναμέναισι

THEOCRITUS XVII, 20-44

while over against him is set the stark adamantine seat of Centaur-slayer Heracles, who taketh his meat with the other Sons of Heaven, rejoicing exceedingly that by grace of Zeus the children of his children's children have old age now lift from their limbs and they that were born his posterity are named and known of the Immortals. For unto either king the valiant founder of his race was a son of Heracles; both in the long last reckon Heracles of their line. And therefore now when the same Heracles hath had enough of the fragrant nectar and goes from table to the chamber of the wife he loves, he gives the one his bow and hanging quiver and the other his knaggy iron-hard club, to carry beside him as he goes, this bush-bearded son of Zeus, to the ambrosial chamber of the white-ankle Hebè.

Then secondly for his mother; how bright among dames discreet shone the fame of Berenicè, what a boon to her progeny was she! Of whom the lady possessor of Cyprus that is daughter of Dionè laid taper fingers upon the sweet soft bosom, and such, they say, did make her that never woman gave man so great delight as Ptolemy took in his love of that his wife. Aye, he got all as much as he gave and more; for while the wife that loves not sets her heart ever upon things alien, and has offspring indeed at her desire albeit the children favour not the father, 'tis when the love of the marriage-bed is each to each that with good courage one may leave, like Ptolemy, all his house to be ordered of his children. O Lady

“The wife that loves not”: this refers to no definite woman, which would be not only in the worst taste but certain to defeat the object of the poem, the winning of Ptolemy's

THE BUCOLIC POETS

κάλλει ἀριστεύουσα θεάων πότν' Ἀφροδίτα,
 σοὶ τήνα μεμέλητο· σέθεν δ' ἔνεκεν Βερενίκα
 εὖειδής Ἀχέροντα πολύστονον οὐκ ἐπέρασεν,
 ἀλλὰ μιν ἀρπάξασα, πάροιθ' ἐπὶ νῆα κατελθεῖν
 κυανέαν καὶ στύγνόν αἰὲ πορθμῆα καμόντων,
 ἐς ναὸν κατέθηκας, ἑὰς δ' ἀπεδάσσαιο τιμάς·
 πᾶσιν δ' ἥπιος ἄδε βροτοῖς μαλακοὺς μὲν ἔρωτας
 προσπνέει, κούφας δὲ διδοῖ ποθέοντι μερίμνας.

50

Ἀργεῖα κυάνοφρυ, σὺ λαοφόνον Διομήδεα
 μισγομένα Τυδῆι τέκες, Καλυδωνίῳ ἀνδρί,¹
 ἀλλὰ Θέτις βαθύκολπος ἀκοντιστὰν Ἀχιλλῆα
 Αἰακίδα Πηλῆι, σὲ δ' αἰχμητὰ Πτολεμαῖε
 αἰχμητᾷ Πτολεμαίῳ ἀρίζηλος Βερενίκα.

καὶ σε Κώως ἀτίταλλε βρέφος νεογιλλὸν ἔοντα,
 δεξαμένα παρὰ ματρός, ὅτε πρώταν ἴδες ἂν.
 ἔνθα γὰρ Εἰλείθυιαν ἐβώσατο λυσίζωνον
 Ἀντιγόνας θυγάτηρ βεβαρημένα ὠδίνεσσιν·
 ἃ δέ οἱ εὐμενέοισα παρίστατο, καὶ δ' ἄρα πάντων
 νωδυνίαν κατέχευε μελῶν· ὃ δὲ πατρὶ ἐοικῶς
 παῖς ἀγαπατὸς ἔγεντο. Κώως δ' ὀλόλυξεν ἰδοῖσα,
 φᾶ δὲ καθαπτομένα βρέφους χεῖρεσσι φίλαισιν·
 ὄλβιε κούρε γένοιο, τίοις δέ με τόσσον, ὅσον περ
 Δᾶλον ἐτίμασεν κυανάμπυκα Φοῖβος Ἀπόλλων·
 ἐν δὲ μιᾷ τιμᾷ Τρίοπον² καταθεῖο κολώναν

60

¹ Hiller: mss Καλυδώνιον ἄνδρα
Stephanus perhaps rightly Τρίοπος

² Τρίοπον so mss:

THEOCRITUS XVII, 45-68

Aphrodite, chiefest beauty of the Goddesses, as 'twas thou that hadst made her to be such, so 'twas of thee that the fair Berenicè passed not sad lamentable Acheron, but or e'er she reached the murky ship and that ever-sullen shipman the ferrier of the departed, was rapt away to be a Goddess in a temple, where now participating in thy great prerogatives, with a gentle breath she both inspires all mankind unto soft desires and lightens the cares of him that hath loved and lost.

Even as the dark-browed Argive maid did bear unto Tydeus of Calydon Diomed the slayer of peoples, but and even as deep-bosom'd Thetis bare unto Peleus Aeacid javelineer Achilles, in like manner, O my liege, did renowned Berenicè bear to warrior Ptolemy another warrior Ptolemy.

And when thou first saw'st the dawn, she that took thee from thy mother and dandled thee, poor babe, on her lap, was the good lady Cos; for there in Cos island had the daughter of Antigone cried aloud to the Girdle-Looser in the oppression of pain, there had the Goddess stood by to comfort her and to shed immunity from grief upon all her limbs, and there was born in the likeness of his father the beloved son. And when she beheld him, good Cos broke into a cry of joy, and clasping the babe in her loving arms 'Heaven bless thee, boy,' said she, 'and grant I may have all as much honour of thee as blue-snooded Delos had of Phoebus Apollo; and not I only, but Heaven send thou assign equal privilege to

patronage. The phrase is simply a foil. Theocritus means that Ptolemy I would not have abdicated had he not had his wife's love and all that that entails. "the Argive maid": Deipylè.

THE BUCOLIC POETS

ἴσον Δωριέεσσι νέμων γέρας ἐγγὺς ἐοῦσιν·
 ἴσον καὶ Ῥήναιαν ἄναξ ἐφίλησεν Ἀπόλλων.¹ 70
 ὥς ἄρα νᾶσος ἔειπεν· ὃ δ' ὑψόθεν ἔκλαγε φωνᾷ
 ἐς τρεῖς ἀπὸ νεφέων μέγας αἰετὸς αἴσιος ὄρνις.
 Ζηνὸς που τόδε σᾶμα. Διὶ Κρονίῳνι μέλοντι
 αἰδοῖοι βασιλῆες· ὃ δ' ἔξοχος, ὃν κε φιλήσῃ
 γεινόμενον τὰ πρῶτα· πολὺς δέ οἱ ὄλβος ὀπαδεῖ,
 πολλὰς δὲ κρατέει γαίας, πολλὰς δὲ θαλάσσας.
 μυρίαὶ ἄπειροί τε καὶ ἔθνεα μυρία φωτῶν
 λήϊον ἀλδήσκουσιν ὀφελλόμενον Διὸς ὄμβρῳ·
 ἀλλ' οὔτις τόσα φύει ὅσα χθαμαλὰ Αἴγυπτος,
 Νεῖλος ἀναβλύζων διερὰν ὅτε βώλακα θρύπτει, 80
 οὔδ' τις ἄστυα τόσσα βροτῶν ἔχει ἔργα δαέντων.
 τρεῖς μὲν οἱ πολίων ἑκατοντάδες ἐνδεδμνηται,
 τρεῖς δ' ἄρα χιλιάδες τρισσαῖς ἐπὶ μυριάδεσσι,
 δοιαὶ δὲ τριάδες, μετὰ δέ σφισιν ἐννεάδες τρεῖς·
 τῶν πάντων Πτολεμαῖος ἀγῆνωρ ἐμβασιλεύει.
 καὶ μὰν Φοινίκας ἀποτέμενεται Ἀρραβίας τε
 καὶ Συρίας Λιβύας τε κελαινῶν τ' Αἰθιοπῶν
 Παμφύλοισι¹ τε πᾶσι καὶ αἰχμηταῖς Κιλικέσσι
 σαμαίνει, Λυκίοις τε φιλοπτολέμοισι τε Καρσί,
 καὶ νάσοις Κυκλάδεσσιν· ἐπεὶ οἱ νᾶες ἄρισται² 90
 πόντον ἐπιπλῶντι, θάλασσα δὲ πᾶσα καὶ αἶα
 καὶ ποταμοὶ κελάδοντες ἀνάσσονται Πτολεμαίῳ,

¹ Παμφύλοισι Schrader: mss Παμφυλίοισι ² ἄρισται
 Stephanus: mss ἄριστοι through m'sunderstanding οἱ

THEOCRITUS XVII, 69-92

all the neighbour Dorian cities in the joint honour of the Triopian Hill ; for Apollo gave Rheneia equal love with Delos.' Thus far the Island ; and lo ! from the clouds above came thrice over the boding croak of a great eagle. And 'faith, 'twas of Zeus that sign ; for Zeus Cronion, as he watches over all reverend kings, so especially careth he for a king that he hath loved from his earliest hour. Such an one is attended of great good-fortune, and wins himself the mastery of much land and of many seas.

Ten thousand are the lands and ten thousand the nations that make the crops to spring under aid of the rain of Zeus, but there's no country so fruitful as the low-country of Egypt when Nile comes gushing up to soak the soil and break it, nor no country, neither, possessed of so many cities of men learned in labour. The cities builded therein are three hundreds and three thousands and three tens of thousands, and threes twain and nines three, and in them the lord and master of all is proud Ptolemy. Aye, and of Phoenicia and Arabia he taketh to him a hantle, and eke of Syria and Libya and of the swart Aethiop's country ; and he giveth the word to all them of Pamphylia and all the warriors of Cilicia ; and to the people of Lycia and warlike Caria and to the Cyclad Isles he giveth it ; and this because he hath a noble navy sailing the main, so that all the sea, every land, and each of the sounding rivers doth acknowledge his dominion, and full many are the mighty warriors

"Rheneia" : an island near Delos ; Triopum is a promontory of Caria where the Dorian Pentapolis of Cos and the neighbouring cities celebrated a common worship of Apollo and other Gods. The Pentapolis was apparently asking Ptolemy for some privilege at this time.

THE BUCOLIC POETS

πολλοὶ δ' ἵππῃες, πολλοὶ δέ μιν ἀσπιδιώται
χαλκῷ μαρμαίροντι σεσαγμένοι ἀμφαγέρονται.

ὄλβῳ μὲν πάντας κε καταβρίθοι βασιλῆας·
τόσσον ἐπ' ἄμαρ ἕκαστον ἐς ἀφνεὸν ἔρχεται
οἶκον

πάντοθε. λαοὶ δ' ἔργα περιστέλλονται¹ ἔκηλοι.
οὐ γάρ τις δηίων πολυκήτεα Νεῖλον ὑπερβὰς
πεζὸς ἐν ἀλλοτρίαισι βοὰν ἐστάσατο κώμαις,
οὐδέ τις αἰγιαλόνδε θοᾶς ἐξέλατο ναὸς 100
θωρηχθεὶς ἐπὶ βουσὶν ἀνάρσιος Αἰγυπτίαισι
τοῖος ἀνὴρ πλατέεσσιν ἐνίδρυται πεδίοισι
ξανθοκόμας Πτολεμαῖος, ἐπιστάμενος δόρυ
παίλλειν,

ὃ ἐπίπαγχν μέλει πατρώια πάντα φυλάσσειν
οἷ' ἀγαθῷ βασιλῇ, τὰ δὲ κτεατίζεται αὐτός.
οὐ μὰν ἀχρεῖός γε δόμῳ ἐνὶ πίοιι χρυσὸς
μυρμάκων ἄτε πλοῦτος αἰὲ κέχυται μογεόντων·
ἀλλὰ πολὺν μὲν ἔχοντι θεῶν ἐρικυδέες οἴκοι,
αἰὲν ἀπαρχομένοιο σὺν ἄλλοισιν γεράεσσι,
πολλὸν δ' ἰφθίμοισι δεδῶρηται βασιλεῦσι, 110
πολλὸν δὲ πτολίεσσι, πολλὸν δ' ἀγαθοῖσιν ἐταίροις.
οὐδὲ Διωνύσου τις ἀνὴρ ἱεροὺς κατ' ἀγῶνας
ἵκετ' ἐπιστάμενος λιγυρὰν ἀναμέλψαι αἰοιδάν,
ὃ οὐ δωτίναν ἀντάξιον ὥπασε τέχνας.

Μουσάων δ' ὑποφῆται αἰείδοντι Πτολεμαῖον
ἀντ' εὐεργεσίας. τί δὲ κάλλιον ἀνδρὶ κεν εἶη
ὄλβιφ ἢ κλέος ἐσθλὸν ἐν ἀνθρώποισιν ἀρέσθαι;
τοῦτο καὶ Ἀτρεΐδαισι μένει· τὰ δὲ μυρία τῆνα,

¹ περιστέλλονται; 1188 also περιστέλλουσιν

THEOCRITUS XVII, 93-118

a-horseback and full many the burnished brass-clad targeteers afoot that rally for the battle around his standard.

For wealth, his would outweigh the wealth of all the princes of the earth together,—so much comes into his rich habitation both day by day and from every quarter. And as for his peoples, they occupy their business without let or hindrance, seeing that no foeman hath crossed afoot that river of monsters to set up a cry in alien townships, nor none leapt from swift ship upon that beach all mailed to make havoc of the Egyptian kine,—of such noble sort is the flaxen-haired prince that is throned in these level plains, a prince who not only hath cunning to wield the spear, but, as a good king should, makes it his chiefest care both to keep all that he hath of his father and to add somewhat for himself. But not to no purpose doth his gold lie, like so much riches of the still-toiling emmet, in his opulent house ; much of it—for never makes he offerings of firstfruits but gold is one—is spent upon the splendid dwellings of the Gods, and much of it again is given in presents to cities, to stalwart kings, or to the good friends that bear him company. Nay, no cunning singer of tuneful song that hath sought part in Dionysus' holy contests but hath received of him a gift to the full worth of his skill.

But 'tis not for his wealth that the interpreters of the Muses sing praise of Ptolemy ; rather is it for his well-doing. And what can be finer for a wealthy and prosperous man than to earn a fair fame among his fellow-men ? This it is which endureth even to the sons of Atreus, albeit all those ten thousand

THE BUCOLIC POETS

ὅσσα μέγαν Πριάμοιο δόμον κτεάτισσαν ἐλόντες
 ἄερι πα κέκρυπται, ὅθεν πάλιν οὐκέτι νόστος. 120
 μῦνος ὅδε προτέρων τε καὶ ὦν¹ ἔτι θερμὰ κονία
 στειβομένα καθύπερθε ποδῶν ἐκμίσσεται ἵχνη,
 ματρὶ φίλα καὶ πατρὶ θυώδεας εἴσατο ναούς·
 ἐν δ' αὐτοὺς χρυσῷ περικαλλέας ἡδ' ἐλέφαντι
 ἵδρυται πάντεσσιν ἐπιχθονίοισιν ἄρωγούς.
 πολλὰ δὲ πιαυθέντα βοῶν ὅγε μηρία καίει
 μησὶ περιπλομένοισιν ἐρευθομένων ἐπὶ βωμῶν,
 αὐτός τ' ἰφθίμα τ' ἄλοχος, τὰς οὔτις ἀρείων
 νυμφίον ἐν μεγάροισι γυνὰ περιβάλλετ' ἄγοστῷ,
 ἐκ θυμοῦ στέργοισα κασίγνητόν τε πόσιν τε. 130
 ὦδε καὶ ἀθανάτων ἱερὸς γάμος ἐξετελέσθη,
 οὗς τέκετο κρείουσα Ῥέα βασιλῆας Ὀλύμπου·
 ἐν δὲ λέχος² στόρνυσιν ἰαύειν Ζανὶ καὶ Ἥρᾳ
 χεῖρας φοιβήσασα μύροις ἔτι³ παρθένος Ἴρις.
 χαῖρε ἄναξ Πτολεμαῖε· σέθεν δ' ἐγὼ ἴσα καὶ
 ἄλλων
 μνάσομαι ἡμιθέων, δοκέω δ' ἔπος οὐκ ἀπόβλητον
 φθέγξομαι ἐσσομένοις· ἀρετὰν γε μὲν ἐκ Διὸς
 αἰτεῦ.⁴

¹ τε καὶ ὦν Briggs: mss τεκέων or τοκέων ² ἐν δὲ λέχος: mss also ἄγνον δὲ (Ahr. ἄγνον δὲ) ³ ἔτι = αἰ as in *Erig.* 20 and *Er. Bion.* 92 ⁴ αἰτεῦ: mss also ἔξεις

THEOCRITUS XVII, 119-137

possessions that fell to them when they took Priam's great house, they lie hid somewhere in that mist whence no return can be evermore. And this man hath done that which none before hath done, be he of them of old, be he of those whose footmarks are yet warm in the dust they trod; he hath builded incense-fragrant temples to his mother and father dear, and hath set therein images of them in gold and ivory, very beautiful, to be the aid of all that live upon the earth. And many are the thighs of fatted oxen that as the months go round he consumes upon the reddening altars, he and that his fine noble spouse, who maketh him a better wife than ever clasped bridegroom under any roof, seeing that she loveth with her whole heart brother and husband in one. So too in heaven was the holy wedlock accomplished of those whom august Rhea bare to be rulers of Olympus, so too the myrrh-cleansed hands of the ever-maiden Iris lay but one couch for the slumbering of Zeus and Hera.

And now farewell, Lord Ptolemy; and I will speak of thee as of other demi-gods, and methinks what I shall say will not be lost upon posterity; 'tis this—excellence ask from none but Zeus.

XVIII.—THE EPITHALAMY OF HELEN

THIS is a short *Epic* piece of the same type as XIII. Both begin, as do XXV and Bion II, with a phrase suggesting that they are consequent upon something previous ; but this, like the *ergo* or *igitur* of Propertius and Ovid, is no more than a recognised way of beginning a short poem. The introduction, unlike that of XIII, contains no dedication. The *scholia* tell us Theocritus here imitates certain passages of Stesichorus' first *Epithalamy* of Helen. He seems also to have had Sappho's book of *Wedding-Songs* before him.

XVIII.—ΕΛΕΝΑΣ ΕΠΙΘΑΛΑΜΙΟΣ

Ἐν ποκ' ἄρα Σπάρτα ξανθότριχι παρ Μενελάῳ
 παρθενικαὶ θάλλοντα κόμαις ὑάκινθον ἔχουσιν
 πρόσθε νεογράπτω θαλάμῳ χορὸν ἐστάσαντο,
 δώδεκα ταὶ πρᾶται πόλιος, μέγα χρῆμα Λακαινῶν,
 ἀνίκα Τυνδαρίδᾳ κατεκλάζετο τὰν ἀγαπατὰν
 μναστεύσας Ἑλέναν ὁ νεώτερος Ἀτρείος υἱῶν.
 αἶιδον δ' ἄρα πᾶσαι ἐς ἓν μέλος ἐγκροτέοισαι
 ποσσὶ περιπλίκτοις, ὑπὸ δ' ἴαχε δῶμ' ὑμεναίῳ.

Οὕτω δὴ πρῶιζα κατέδραθες ὦ φίλε γαμβρέ ;
 ἦρά τις ἐσσὶ λίαν βαρυγώννατος, ἦρα φίλυπνος, 10
 ἦρα πολὺν τιν' ἔπινες, ὅκ' ¹ εἰς εὐνὰν κατεβάλλεν ;
 εὐδεν μὰν σπεύδοντα καθ' ὥραν αὐτὸν ἐχρήν
 τυ,
 παῖδα δ' ἔαν σὺν παισὶ φιλοστόργῳ παρὰ μητρὶ
 παῖσδεν ἐς βαθὺν ὄρθρον, ἐπεὶ καὶ ἕνας καὶ ἐς
 ἁῶ
 κῆς ἔτος ἐξ ἔτεος, Μενέλα, τεὰ ἁ ² νυὸς ἄδε.

¹ ὅκ' Wil. with P. Ant. : mss ὅτ' ² Μενέλα τεὰ ἁ Meineke :
 mss Μενέλας τεὰ

XVIII.—THE EPITHALAMY OF HELEN

It seems that once upon a time at the house of flaxen-haired Menelaus in Sparta, the first twelve maidens of the town, fine pieces all of Laconian womanhood, came crowned with fresh flowering luces, and before a new-painted chamber took up the dance, when the younger child of Atreus shut the wedding door upon the girl of his wooing, upon the daughter of Tyndareüs, to wit the beloved Helen. There with their pretty feet criss-crossing all to the time of one tune they sang till the palace rang again with the echoes of this wedding-song:—

What Bridegroom! dear Bridegroom! thus early
abed and asleep?

Wast born a man of sluggardye,
Or is thy pillow sweet to thee,
Or ere thou cam'st to bed maybe
Didst drink a little deep?

If thou wert so fain to sleep betimes, 'twere better
sleep alone,

And leave a maid with maids to play
By a fond mother's side till dawn of day,
Sith for the morrow and its morn,
For this and all the years unborn,
This sweet bride is thine own.

THE BUCOLIC POETS

ὄλβιε γάμβρ', ἀγαθός τις ἐπέπταρεν ἐρχομένῳ
τοῖ

ἐς Σπάρταν ἄπερ ὅλλοι ἀριστέες ὡς ἀνύσαιο.
μοῦνος ἐν ἡμιθέοις Κρονίδαν Δία πενθερὸν ἐξεῖς·
Ζανός τοι θυγάτηρ ὑπὸ τὰν μίαν ἵκετο χλαῖναν,
οἷα Ἀχαιιάδων γαῖαν πατεῖ οὐδεμίᾳ ἄλλα. 20
ἡ μέγα κά τι τέκοιτ', εἰ ματέρι τίκτοι ὁμοῖον·
ἄμμες ταῖ¹ πᾶσαι συνομάλικες, αἷς δρόμος ωνύτος
χρिसαμέναις ἀνδριστὶ παρ' Εὐρώταο λοετροῖς,
τετράκισ ἐξήκοντα κόραι, θῆλυσ νεολαία—
τᾶν οὐδ' ἦν² τις ἄμωμος, ἐπεὶ χ' Ἑλένα παρι-
σωθῇ.

ἀὼς ἀντέλλοισα καλὸν διέφανε³ πρόσωπον,
πότνια Νύξ, ἄτε λευκὸν ἔαρ χειμῶνος ἀνέντος·
ᾧδε καὶ ἡ χρυσέα Ἑλένα διαφαίνεται ἐν ἁμῖν.
πιεῖρα μέγα λᾶον⁴ ἀνέδραμε κόσμος ἀρούρα
ἡ κάπῳ κυπάρισσος ἡ ἄρματι Θεσσαλὶς⁵ ἵππος· 30
ᾧδε καὶ ἡ ῥοδόχρως Ἑλένα Λακεδαιμόνι κόσμος.

¹ E: P. Ant. δε, mss δ' αἰ or γὰρ ² E: mss ἀν (P. Ant. τᾶν δ' οὐτ' αἰς) ³ διέφανε Ahrens: mss διέφαινε ⁴ μέγα λᾶον Eichstaedt: mss μεγάλα αἶτ' ⁵ mss also (with P. Ant.) Θεσσαλός

THEOCRITUS XVIII, 16-31

When thou like others of high degree cam'st here
thy suit a-pressing,
Sure some good body, well is thee, sneezed thee a
proper blessing ;
For of all these lordings there's but one shall be son
of the High Godhead,
Aye, 'neath one coverlet with thee
Great Zeus his daughter is come to be,
A lady whose like is not to see
Where Grecian women tread.
And if she bring a mother's bairn 'twill be of a
wondrous grace ;
For sure all we which her fellows be, that ran with
her the race,
Anointed lasses like the lads, Eurótas' pools beside—
O' the four-times threescore maidens that were
Sparta's flower and pride
There was none so fair as might compare with
Menelaüs' bride.

O Lady Night, 'tis passing bright the face o' the
rising day ;
'Tis like the white spring o' the year
When winter is no longer here ;
But so shines golden Helen clear
Among our meinie so gay.
And the crops that upstand in a fat ploughland do
make it fair to see,
And a cypress the garden where she grows,
And a Thessaly steed the chariot he knows ;
But so doth Helen red as the rose
Make fair her dear countrie.

“The white spring”: white with flowers. “Meinie”.
company.

THE BUCOLIC POETS

οὔτε τις ἐκ θαλάρῳ πανίσδεταί ἔργα τοιαῦτα,
οὔτ' ἐνὶ δαιδαλέῳ πυκινώτερον ἄτριον ἰσθῶ
κερκίδι συμπλέξασα μακρῶν ἔταμ' ἐκ κελεόντων
οὐ μὰν οὐδὲ λύραν ¹ τις ἐπίσταται ὧδε κροτῆσαι
Ἄρτεμιν ἀείδοισα καὶ εὐρύστερνον Ἀθάναν,
ὥς Ἑλένα, τὰς πάντες ἐπ' ὄμμασιν ἵμεροι ἐντί.

ὦ καλὰ ὦ χαρίεσσα κόρα, τὸ μὲν οἰκέτις ἤδη,
ἄμμες δ' ἐς δρόμον ἦρι καὶ ἐς λειμώνια φύλλα
ἐρψεύμεσ στεφάνως δρεψεύμεναι ἀδὺ πνέοντας, 40)
πολλὰ τεοῦς Ἑλένα μεμναμέναι ὡς γαλαθιναὶ
ἄρνες γειναμένας ὄϊος μαστὸν ποθέοισαι.
πράτα ² τοι στέφανον λωτῷ χαμαὶ αὐξομένοιο
πλέξασαι σκιερὰν καταθήσομες ἐς πλατάνιστον,
πράτα ² δ' ἀργυρέας ἐξ ὀλπιδος ὑγρὸν ἄλειφαρ
λαζύμεναι σταξεῦμες ὑπὸ σκιερὰν πλατάνιστον
γράμματα δ' ἐν φλοιῷ γεγράψεται, ὡς παριῶν
τις

ἀννείμῃ, Δωριστί· 'σέβευ μ', Ἑλένας φυτὸν
ἐμμί.' ³

χαίροις ὦ νύμφα, χαίροις εὐπένθερε γαμβρέ.
Λατῶ μὲν δοίῃ, Λατῶ κουροτρόφος ὕμμιν 50

¹ οὐδὲ λύραν: mss also οὐ κιθάραν ² πράτα Reiske:
mss πράται ³ σέβευ and ἐμμί Hermann: mss σέβου and
εἰμί

THEOCRITUS XVIII, 32-50

And never doth woman on bobbin wind such thread
as her baskets teem,
Nor shuttlework so close and fine cuts from the
weaver's beam,
Nor none hath skill to ply the quill to the Gods of
Women above
As the maiden wise in whose bright eyes dwells all
desire and love.

O maid of beauty, maid of grace, thou art a huswife
now ;
But we shall betimes to the running-place i' the
meads where flowers do blow,
And cropping garlands sweet and sweet about our
brows to do,
Like lambs athirst for the mother's teat shall long,
dear Helen, for you.
For you afore all shall a coronal of the gay ground-
ling trefoil
Hang to a shady platan-tree, and a vial of running
oil
His offering drip from a silver lip beneath the same
platan-tree,
And a Doric rede be writ i' the bark
For him that passeth by to mark,
'I am Helen's ; worship me.'

And 'tis Bride farewell, and Groom farewell, that be
son of a mighty sire,
And Leto, great Nurse Leto, grant children at your
desire,

"Quill": the plectrum of the lyre. "The Gods of
Women": the Greek has 'Artemis and Athena.'

THE BUCOLIC POETS

εὐτεκνίαν, Κύπρις δέ, θεὰ Κύπρις ἴσον ἔρασθαι
ἀλλάλων, Ζεὺς δέ, Κρονίδας Ζεὺς ἄφθιτον
ὄλβον,

ὥς ἔξ εὐπατριδᾶν εἰς εὐπατρίδας πάλιν ἔνθη.
εὕδεται ἔς ἀλλάλων στέρνον φιλότατα πνέοντες¹
καὶ πόθον· ἔγρεσθαι δὲ πρὸς αὐτῷ μῆπιλάθησθε.
νεύμεθα κᾶμμες ἐς ὄρθρον, ἐπεὶ κα πρᾶτος
ἁοιδὸς

ἔξ εὐνᾶς κελαδήσῃ ἀνασχὼν εὐτριχα δειράν.

Ἵμῃν ὦ Ἵμέναιε, γάμφ' ἐπὶ τῷδε χαρεῖης.

¹ *P. Ant.* πνεοντε

THEOCRITUS XVIII, 51-58

And Cypris, holy Cypris, an equal love alway,
And Zeus, high Zeus, prosperitie
That drawn of parents of high degree
Shall pass to a noble progenye
For ever and a day.

Sleep on and rest, and on either breast may the
love-breath playing go ;
Sleep now, but when the day shall break
Forget not from your sleep to wake ;
For we shall come wi' the dawn along
Soon as the first-waked master o' song
Lift feathery neck to crow.

*Sing Hey for the Wedding, sing Ho for the Wedder.
and thanks to him that made it !*

XIX.—THE HONEY-STEALER

THIS little poem probably belongs to a later date than the Bucolic writers, and was brought into the collection merely owing to its resemblance to the Runaway Love of Moschus.

XIX.—ΚΗΡΙΟΚΛΕΠΤΗΣ

Τὸν κλέπταν ποτ' Ἔρωτα κακὰ κέντασε μέλισσα
 κηρίον ἐκ σίμβλων συλεύμενον, ἄκρα δὲ χειρῶν
 δάκτυλα πάνθ' ὑπένυξεν. ὃ δ' ἄλγεε καὶ χέρ'
 ἐφύση
 καὶ τὰν γὰρ ἐπάταξε καὶ ἄλατο, τᾷ δ' Ἀφροδίτῃ
 δεῖξεν ἔαν¹ ὀδύναν καὶ μέμφετο, ὅττι γε τυτθὸν
 θηρίον ἐστὶ μέλισσα καὶ ἀλίκᾳ τραύματα ποιεῖ.
 χά μᾶτηρ γελάσασα· 'τί δ'; οὐκ ἴσος ἐσσι
 μελίσσαις,
 ὃς τυτθὸς μὲν ἔεις,² τὰ δὲ τραύματα ταλίκᾳ³
 ποιεῖς;

¹ ἔαν Wil: mss τὰν ² ὃς Valckenaer: mss χῶ ³ εἰς
 Wil thinks probable: mss ἔης ³ ταλίκᾳ Porson: mss
 ἀλίκᾳ

XIX.—THE HONEY-STEALER

WHEN the thievish Love one day was stealing honeycomb from the hive, a wicked bee stung him, and made all his finger-tips to smart. In pain and grief he blew on his hand and stamped and leapt upon the ground, and went and showed his hurt to Aphrodite, and made complaint that so a little a beast as a bee could make so great a wound. Whereat his mother laughing, 'What?' cries she, 'art not a match for a bee, and thou so little and yet able to make wounds so great?'

XX.—THE YOUNG COUNTRYMAN

A NEATHERD, *chafing because a city wench disdains him, protests that he is a handsome fellow, and that Gods have been known to make love to country-folk, and calls down upon her the curse of perpetual celibacy. This spirited poem is a monologue, but preserves the mime-form by means of dumb characters, the shepherds of line 19. Stylistic considerations belie the tradition which ascribes it to Theocritus.*

XX.—ΒΟΥΚΟΛΙΣΚΟΣ

Εὐνίκα μ' ἐγέλαξε θέλοντά μιν ἄδῃ φιλῆσαι,
καί μ' ἐπικερτομέοισα τάδ' ἔννεπεν ' ἔρρ' ἀπ' ἐμεῖο.
βουκόλος ὦν ἐθέλεις με κύσαι τάλαν; οὐ μεμάθηκα
ἀγροίκως φιλέειν, ἀλλ' ἀστικά χεῖλεα θλίβειν.
μὴ τύγε μευ κύσσης τὸ καλὸν στόμα μηδ' ἐν
ὀνείροις.

οἷα βλέπεις, ὅπποῖα λαλεῖς, ὡς ἄγρια παῖσδεις, 6
χεῖλεά τοι νοτέοντι,¹ χέρες δέ τοι εἰσὶ μέλαιναι, 9
καὶ κακὸν ἐξόσδεις. ἀπ' ἐμεῦ φύγε, μή με
μολύνῃς.

τοιάδε μυθίζοισα τρὶς εἰς ἔδον ἔπτυσε κόλπον,
καί μ' ἀπὸ τᾶς κεφαλᾶς ποτὶ τὴν πόδε συνεχὲς
εἶδε

χεῖλεσι μυθίζοισα καὶ ὄμμασι λοξὰ βλέποισα,
καὶ πολὺν τᾷ μορφῇ θηλύνετο, καί τι σεσαρὸς
καὶ σοβαρὸν μ' ἐγέλαξεν. ἐμοὶ δ' ἄφαρ ἔξεσεν
αἶμα,

καὶ χρῶα φοινίχθην ὑπὸ τῷ λγεῶς ὡς ῥόδον ἔρσα.
χᾶ μὲν ἔβα με λιποῖσα· φέρω δ' ὑποκάρδιον
ὀργάν,

ὅττι με τὸν χαρίεντα κακὰ μωμήσαθ' ἐταίρα.

¹ νοτέοντι Sauppe : mss νοσέοντι

7 ὡς τρυφερὸν καλέεις, ὡς κωτίλα ῥήματα φράσδεις·

ὡς μαλακὸν τὸ γένειον ἔχεις, ὡς ἀδέα χαίταν.

As Wil. sees, these lines cannot belong here.

XX.—THE YOUNG COUNTRYMAN

WHEN I would have kissed her sweetly, Eunica fleered at me and flouted me saying, ‘Go with a mischief! What? kiss me a miserable clown like thee? I never learned your countrified bussing; my kissing is in the fashion o’ the town. I will not have such as thee to kiss my pretty lips, nay, not in his dreams. Lord, how you look! Lord, how you talk! Lord, how you antic! Your lips are wet and your hands black, and you smell rank. Hold off and begone, or you’ll befoul me!’ Telling this tale she spit thrice in her bosom, and all the while eyed me from top to toe, and mowed at me and leered at me and played the jade at me, and anon did right broadly, scornfully, and disdainfully laugh at me. Trust me, my blood boiled up in a moment, and my face went as red with the anguish of it as the rose with the dewdrops. And so she up and left me, but it rankles in my heart that such a filthy drab should cavil at a well-favoured fellow like me.

THE BUCOLIC POETS

ποιμένες, εἶπατέ μοι τὸ κρήγυον· οὐ καλὸς ἐμμί;
 ἄρά τις ἔξαπίνας με θεὸς βροτὸν ἄλλον ἔτευξε; 20
 καὶ γὰρ ἐμοὶ τὸ πάροιθεν ἐπάνθειν ἀδύ τι κάλλος
 ὥς κισσὸς ποτὶ πρέμνον, ἐμὴν δ' ἐπύκαζεν
 ὑπήναν,

χαῖται δ' οἷα σέλινα περὶ κροτάφοισι κέχυντο,
 καὶ λευκὸν τὸ μέτωπον ἐπ' ὀφρύσι λάμπει μελαί-
 ναις·

ὄμματά μοι γλαυκᾶς χαροπώτερα πολλὸν Ἀθάνας,
 καὶ στόματ' αὐ πακτᾶς γλαφυρώτερα, κῆκ¹ στομά-
 των δὲ

ἔρρεέ μοι φωνὰ γλυκερωτέρα ἢ μελίκηρον·²
 ἀδὺ δέ μοι τὸ μέλισμα, καὶ ἦν σύριγγι μελίσδω,
 κῆν αὐλῶ λαλέω, κῆν δώνακι, κῆν πλαγιαύλῳ.
 καὶ πᾶσαι καλὸν με κατ' ὥρεα φαντὶ γυναῖκες, 30
 καὶ πᾶσαί με φιλεῦντι· τὰ δ' ἀστικά μ' οὐκ
 ἐφίλησεν,

ἀλλ' ὅτι βουκόλος ἐμμί, παρέδραμε κοῦ ποτάκουε.³
 οὐ καλὸς Διόνυσος ἐν ἄγκεσι ταῦρον⁴ ἐλαύνει;
 οὐκ ἔγνω δ', ὅτι Κύπρις ἐπ' ἀνέρι μήνατο βούτα
 καὶ Φρυγίοις ἐνόμεισεν ἐν ὥρεσιν; οὐ τὸν⁵ Ἀδωνιν
 ἐν δρυμοῖσι φίλησε καὶ ἐν δρυμοῖσιν ἔκλαυσεν;
 Ἐνδυμίων δὲ τίς ἦν; οὐ βουκόλος; ὃν γε Σελάνα
 βουκολέοντα φίλησεν, ἀπ' Οὐλύμπω δὲ μολοῖσα
 Λάτμιον ἀν νάπος ἦλθε καὶ εἰς ἐὰ παιδικὰ νεύσε⁶;
 καὶ τὸν Ῥέα κλαίεις τὸν βουκόλον. οὐχὶ δὲ καὶ τὸν 40

¹ στόματ' αὐ πακτᾶς E: mss στόμα δ' αὐ π. or στόμα ἢ καὶ ὑπ' ἀκτᾶς γλαφυρώτερα Wil (but -ρον): mss γλυκερώτερον from below κῆκ E: mss ἐκ

² μελίκηρον E: mss μελι- κήρῳ or μέλι κηρῶ ³ ποτάκουε Ziegler: mss -ακούει ⁴ οὐ E: mss ὁ or χῶ ταῦρον E, cf. e.g. Gerhard Auser-

THEOCRITUS XX, 19-40

Tell me true, master Shepherds; see you not here a proper man, or hath some power taken and transmewed him? Marry, 'twas a sweet piece of ivy bloomed ere now on this tree, and a sweet piece of beauty put fringe to this lip; the hair o' these temples lay lush as the parsley; this forehead did shine me white above and these eyebrows black below; these eyes were beamy as the Grey-eyed Lady's, this mouth trim as a cream-cheese; and the voice which came forth o' this mouth was even as honeycomb. Sweet also is the music I make, be it o' the pipe, be it o' the babbling hautboy, be it o' the flute or the crossflute. And there's not a lass in the uplands but says I am good to look to, not one but kisses me, neither; but your city pieces, look you, never a kiss got I o' them, but they ran me by and would not listen because I herd cows.

Doth not the beautiful Dionysus ride a bull i' the dells? Wist she not Cypris ran mad after a neatherd and tended cattle i' th' Phrygian hills? And the same Cypris, loved she not Adonis in the woods and in the woods bewailed him? And what of Endymion? Was it not a neatherd the Lady Moon loved when he was at his labour, and came down from Olympus into Latmos vale to bow herself over him of her choice? Thou too, great Rhea, dost bewail a neatherd; and didst not e'en thou, thou Son of Cronus, become a

lesene Vasenbilder 47: mss *πόρτιν* through misinterpretation of *ἐλαύνει*, cf. 5. 116, Ar. *Eccl.* 39 ⁵ οὐ τὸν Is. Vossius: mss αὐτὸν ⁶ Λάτμιον Musurus: mss *λάθριον* παιδικὰ νεῦσε Wil: mss *παιδὶ κάθευδε*

THE BUCOLIC POETS

ὦ Κρονίδα διὰ παῖδα βοηνόμον ὄρνις ἐπλάγχθης;
 Εὐνίκα δὲ μόνα τὸν βουκόλον οὐκ ἐφίλασεν,
 ἃ Κυβέλας κρέσσων καὶ Κύπριδος ἡδὲ Σελάνας.
 μηκέτι μηδ' ἄ,¹ Κύπρι, τὸν ἀδέα μήτε κατ' ἄστυ
 μήτ' ἐν ὄρει φιλέοι, μώνα δ' ἀνὰ νύκτα καθεύδοι.²

¹ μηδ' ἃ Wil : mss μηδ' ἃ or μηδὲ ² φιλέοι and καθεύδοι
 Ahrens : mss φιλέοις and καθεύδοις

THEOCRITUS XX, 41-45

wandering bird for the sake of a lad o' the kine?
Nay, 'twas left to mistress Eunice to deny a neatherd
her love, this piece that is a greater than Cybelè and
Cypris and the Lady Moon! Wherefore I beseech
thee, sweet Cypris, the same may never more
whether in upland or in lowland come at the love of
her leman, but may lie lone and sleep sole for
the rest of her days.

XXI.—THE FISHERMEN

THE poet begins with a dedication in the manner of XI, and passes quickly to his story. Two fishermen lie awake at night in their cabin on the shore, and one of them tells a dream he has just had of the catching of a golden fish. He asks his friend what the dream may mean, for he fears he may have to break his dream-oath that he would be a fisherman no longer. To this the friend replies that it was no oath he took, and that the moral of the dream is that his only wealth is of the sea. Many considerations go to show that the traditional ascription of the poem to Theocritus is mistaken.

XXI.—ΑΛΙΕΙΣ

‘Α πενία Διόφαντε μόνα τὰς τέχνας ἐγείρει·
αὐτὰ τῷ μόχθοιο διδάσκαλος· οὐδὲ γὰρ εὔδειν
ἀνδράσιν ἐργατίναισι κακαὶ παρέχοντι μέριμνα,
κὰν ὀλίγον νυκτός τις ἐπιβρίσσησι,¹ τὸν ὕπνον
αἰφνίδιον θορυβεῦσιν ἐφιστάμεναι μελεδῶναι.

ἰχθύος ἀγρευτῆρες ὁμῶς δύο κείμενο γέροντες
στρωσάμενοι βρύον αὖτον ὑπὸ πλεκταῖς καλύβαισι,
κεκλιμένοι τοίχῳ ποτὶ φυλλίνῳ· ἐγγύθι δ’ αὐτοῖν
κεῖτο τὰ τῶν χειρῶν² ἀθλήματα, τοὶ καλαθίσκοι,
τοὶ κάλαμοι, τᾶγκιστρα, τὰ φυκιόεντά τε λῖνα,³ 10
ὀρμιαὶ κύρτοι τε καὶ ἐκ σχοίνων λαβύρινθοι,
μήρινθοι κῶπα⁴ τε γέρων τ’ ἐπ’ ἐρείσμασι λέμβος·
νέρθεν τὰς κεφαλᾶς φορμὸς βραχύς· εἴματα
πύσσοι.⁵

οὗτος τοῖς ἀλιεῦσιν ὁ πᾶς πόρος,⁶ οὗτος ὁ πλοῦτος.
‘οὐ κλείδ’, οὐχὶ θύραν ἔχον,⁷ οὐ κύνα· πάντα περισσὰ
ταῦτ’ ἐδόκει τήνοισ· ἅ γὰρ πενία σφας ἐτήρει.⁸
οὐδεὶς δ’ ἐν μέσσω γείτων πέλεν· ἅ⁹ δὲ παρ’ αὐτὰν
θλιβομένα¹⁰ καλύβαν τρυφερὸν προσέναχε
θάλασσα.

¹ ἐπιβρίσσησι Reiske: mss -βησείσι ² τῶν χειρῶν
Musurus: mss ταῖν (or ταῖς) χεροῖν or ταῖς χείρεσιν ³ λῖνα
E (already suspected by Wil), cf. Mosch. fr. 3. 7, Headlam
Journ. of Philol. 1907, p. 315: others δελήτα: mss λήγα
⁴ κῶπα Stroth-Kiessling: mss κῶα ⁵ πύσσοι ‘thick
(costs),’ cf. πυκνός, πύκα, ἄβυσσος, βύθος E: Fritzsche πῦσοι,

XXI.—THE FISHERMEN

THERE'S but one stirrer-up of the crafts, Diophantus, and her name is Poverty. She is the true teacher of labour; for a man of toil may not so much as sleep for the disquietude of his heart. Nay, if he nod ever so little o' nights, then is his slumber broke suddenly short by the cares that beset him.

One night against the leafy wall of a wattled cabin there lay together upon a bed of dry tangle two old catchers of fish. Beside them were laid the instruments of their calling: their creels, their rods, their hooks, their weedy nets and lines, their weels and rush-woven lobster-pots, some net-ropes, a pair of oars, and upon its props an aged coble. Beneath their heads lay a little mat, and for coverlets they had their jackets of frieze. This was all the means and all the riches of these poor fishermen. Key, door, watchdog, had they none; all such things were ill-store to the likes of them, seeing in that house kept Poverty watch and ward; neither dwelt there any neighbour at their gates, but the very cabin-walls were hemmed by the soft and delicate up-flowing of the sea.

Musurus πῖλοι: mss πύσοι ⁶ πόρος Koehler: mss πόνος from line 20 ⁷ οὐ κλειδ' Buecheler: mss οὐδεὶς δ' from below οὐχὶ θύραν Briggs: mss οὐ χύθραν ἔχον Kaibel: mss εἶχ' ⁸ ταῦτ' Wil: mss πάντ' ἃ γὰρ Reiske: mss ἄγρα ἐτήρει Ahrens: mss ἐτέρη ⁹ πέλεν ἃ Reiske: mss πενία from above ¹⁰ θλιβομένα Reiske: mss -ναν

THE BUCOLIC POETS

οὐπω τὸν μέσατον δρόμον ἄννευ ἄρμα Σελάνας,
τοὺς δ' ἄλιεῖς ἤγειρε φίλος πόνος, ἐκ βλεφάρων δὲ 20
ὑπνον ἀπωσάμενος σφετέραις φρεσὶν ἤρεθεν αὐδάν.¹

ΑΣΦΑΛΙΩΝ

ψεύδοντ' ὦ φίλε πάντες, ὅσοι τὰς νύκτας ἔφασκον
τῷ θέρεος μινύθειν, ὅτε τᾶματα μακρὰ φέρουσιν.
ἤδη μυρὶ ἐσεῖδον ὀνείρατα, κοῦδέπω αῶς.
ἦ λαθόμαν, τί τὸ χρῆμα χρόνου ταί² νύκτες ἔχοντι;

ΕΤΑΙΡΟΣ

Ἄσφαλίω, μέμφη τὸ καλὸν θέρος· οὐ γὰρ ὁ καιρὸς
αὐτομάτως παρέβα τὸν ἐὸν δρόμον· ἀλλὰ τὸν ὑπνον
ἀ φροντὶς κόπτοισα μακρὰν τὰν νύκτα ποιεῖ τοι.³

ΑΣΦΑΛΙΩΝ

ἄρ' ἔμαθες κρίνειν πόκ' ἐνύπνια; χρηστὰ γὰρ εἶδον.
οὐ σε θέλω τῷμῳ φαντάσματος ἤμεν ἄμοιρον. 30

ΕΤΑΙΡΟΣ

ὥς καὶ τὰν ἄγραν, τῶνείρατα πάντα μερίζου.
οὐ γάρ σ' εἰκάξω κατὰ τὸν λόγον,⁴ οὗτος ἄριστος
ἐστὶν ὀνειροκρίτας, ὁ διδάσκαλός ἐστι παρ' ᾧ νοῦς;
ἄλλως⁵ καὶ σχολά ἐντι· τί γὰρ ποιεῖν ἂν ἔχοι τις
κείμενος ἐν φύλλοις ποτὶ κύματι μηδὲ καθεύδων;
ἀλλ' ὄνος ἐν ράμνῳ τό τε λύχνιον ἐν πρυτανείῳ·
φαντὶ γὰρ ἀγρυπνίαν⁶ τάδ' ἔχειν. λέγε· ὅπποτε
νυκτὸς

ὄψιν πᾶς τις ἐφ' γε φιλεῖ⁷ μανύεν ἐταίρῳ.

¹ ἀπωσάμενος and ἤρεθεν E: mss ἀπωσάμενοι and ἤρεθον
αὐδάν I. H. Voss: mss φῶδαν ² ἦ E: mss μὴ χρόνου ταί
Martin: mss χρόνον δ' αἰ ³ ποιεῖ τοι Hermann: mss
ποιεῦντι ⁴ σ' εἰκάξω E: mss νικάξω, a correction following
on the corruption of λόγον λόγον E: mss νόον, originally
an incorrect gloss on λόγον ⁵ ἄλλως Musurus: mss ἄλλος
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THEOCRITUS XXI, 19-38

Now or ever the chariot of the Moon was half-way of its course, the fishermen's labour and trouble did rouse them, and thrusting slumber from their eyelids stirred up speech in their hearts.

ASPHALION

It seems they speak not true, friend, that say the summer nights grow less when they bring us the long days. Already I have had a thousand dreams, and the dawn is not yet. Or am I wrong when I say how long the watches of these nights are?

FRIEND

Asphalion, the pretty summer deserves not thy fault-finding. 'Tis not that Time hath truly and in himself over-run his course, but Care makes thy night long by curtailing thy slumber.

ASPHALION

Hast ever learnt to interpret a dream? I've had a good one this night, and am fain thou go shares in't.

FRIEND

Aye, we share our catch, and e'en let's share all our dreams. For shall I not be making conjecture of thee according to the saying, the best interpreter of dreams is he that learns of understanding? And what's more, we have time and to spare, for there's little enough for a man to do lying sleepless in a greenbed beside the sea. 'Faith, 'tis the ass in the thorns and the lamp in the town-hall, and they are the morals for waking. Come, thy dream; for a friend, look you, is always told a man's dreams.

σχολά ἐντι Reiske: mss σχόλονται ⁶ ἀγρυπνίαν Reiske:
mss ἄγραν λέγει· ὅποτε E, cf. 15. 32 and 24. 130: mss
λέγειο (or λέγω) ποτε ⁷ πᾶς τις ἐφ' ἣ γε φιλεῖ E: mss τὰ τις
ἔσσεο δὲ λέγει (from λέγειν originally a gloss on μάννεν)

“The morals for waking”: i.e. ‘proverbial for keeping awake.’

THE BUCOLIC POETS

ΑΣΦΑΛΙΩΝ

δειλινὸν ὥς κατέδαρθον ἐπ' εἰναλίοισι πόνοισιν
 (οὐκ ἦν μὰν πολύσιτος, ἐπεὶ δειπνεῦντες ἐν ὥρᾳ, 40
 εἰ μέμνη, τὰς γαστρὸς ἐφειδόμεθ') εἶδον ἐμαυτὸν
 ἐν πέτρᾳ μεμαῶτα, καθεζόμενος δ' ἐδόκειον
 ἰχθύας, ἐκ καλάμῳ¹ δὲ πλάνον κατέσειον ἐδωδάν.
 καὶ τις τῶν τραφερῶν ὠρέξατο· καὶ γὰρ ἐν ὕπνοις
 πᾶσα κύων ἄρκον² μαντεύεται, ἰχθύα κηγών.
 χῶ μὲν τῶγκίστρῳ ποτεφύετο, καὶ ῥέεν αἶμα,
 τὸν κάλαμον δ' ὑπὸ τῷ κινήματος ἀγκύλον εἶχον
 τᾷ χερὶ τεινόμενον, περικλώμενον, εὐρὺν ἀγῶνα,³
 πῶς μελετῶ⁴ μέγαν ἰχθὺν ἀφαιροτέροισι σιδάροις.
 εἶθ' ὑπομιμνάσκων τῷ τρώματος ἡρέμ'⁵ ἐνυξα, 50
 καὶ νύξας ἐχάλαξα, καὶ οὐ φεύγοντος ἔτεινα.
 ἦνυσσα δ' ὦν τὸν ἄεθλον. ἀνείλκυσα χρύσειον ἰχθύν,
 πάντα τοι χρυσῷ πεπυκασμένον· εἶχέ με δεῖμα,⁶
 μήτι Ποσειδάωνι πέλει πεφιλημένος ἰχθύς
 ἢ τάχα τὰς γλαυκᾶς κειμήλιον Ἀμφιτρίτας.
 ἡρέμα δ' αὐτὸν ἐγὼν ἐκ τῶγκίστρῳ ἀπέλυσα,
 μή ποτε τῷ στόματος τᾶγκίστρια χρυσὸν ἔχοιεν.⁷
 τὸν μὲν ἐπιστὰς ἄσα καλὰ γρετον ἀπειρώταν,⁸
 ὦμοσα δ' οὐκέτι λοιπὸν ὑπὲρ πελάγους πόδα θεῖναι,
 ἀλλὰ μενεῖν ἐπὶ γᾶς καὶ τῷ χρυσῷ βασιλεύσειν. 60

¹ καλάμῳ Valckenaer: mss -ων ² ἄρκον = ἄρκτον E, cf. Herwerden *Lex. Suppl.*: mss ἄρτον or ἄρτω ³ τᾷ χερὶ E: mss τῷ χέρε For asyndeton cf. Longus 3. 34 ⁴ εὐρὺν ἀγῶνα: cf. *Il.* 25. 274 and 23. 258 ⁵ μελετῶ E, cf. Hipp. e.g. 554. 31 to 'treat' a patient: mss μὲν ἔλω ⁶ ἡρέμα Eldik: mss ἄρ' ἐμέ ⁷ με Mus; mss δέ or σε ⁸ δεῖμα Mus: mss σῆμα ⁷ ἔχοιεν Mus: mss ἔχοντι or ἔχοισα

THEOCRITUS XXI, 39-60

ASPHALION

When I fell asleep last night after my labours o' the sea—and faith, 'twas not for fulness, if you mind, seeing we supped early to give our bellies short commons—I dreamt I was hard at my work upon a rock, seated watching for the fish and dangling my piece of deception from my rod's end, when there rose me a right gallant fellow—for mark you, I surmise a fish as a sleeping dog will a bear—, well hooked too, for 'a showed blood, and my rod all bended wi' the pull of him, bended straining and bowing in my hand, insomuch that I questioned me sore how I was to deal with so great a fish with so weak tools to my hand. Howbeit I gently pricked him to mind him o' the hook, and pricking let him have line, and when he ran not away showed him the butt. Now was the prize mine. I drew up a golden fish, a fish smothered in gold, such indeed that I feared me lest he were a fish favoured of Poseidon, or mayhap a treasured possession of sea-green Amphitritè; aye, and unhooked him very carefully and slow lest ever the tackle should come away with gold from his mouth. Then, standing over, I sang the praises of that my glorious catch, my seaman made landsman, and sware I'd nevermore set foot o' the sea, but I would rest ashore rather and king it there with my gold. And

⁷ ἔχοιεν Mus: mss ἔχοντι or ἔχοισα ⁸ τὸν μὲν ἐπιστὰς ᾄσα
E, cf. 12. 23: mss καὶ τὸν μὲν πιστεύσασα καλὰ γρητον
Ribbeck: mss καλὰ γε τὸν ἀπειρώταν Hermann; cf. Timoth.
Pers. 44 νησιώτας: mss ἡπέρατον

“Let him have line”: not, of course, from a reel.

THE BUCOLIC POETS

ταῦτά με καξήγειρε, τὺ δ' ὦ ξένε λοιπὸν ἔρειδε
τὰν γνῶμαν· ὄρκον γὰρ ἐγὼ τὸν ἐπώμοσα—

ΕΤΑΙΡΟΣ

θάρρει,¹

καὶ σύγε μὴ² τρέσσης· οὐκ ὤμοσας· οὐδὲ γὰρ
ἰχθύν
χρύσειον ὡς ἶδες εἶδες· ἴσα δ' ἐν ψεύδεσι νῶσις·³
εἰ γὰρ μὴ κνώσσω τὸ τὰ χωρία ταῦτα⁴ ματεύεις,
ἔλπις τῶν ὕπνων· ζάτει τὸν σάρκινον ἰχθύν,
μὴ σὺ θάνης λιμῶ καὶ χρυσείοισιν⁵ ὀνείροις.

¹ θάρρει E: others, giving it to Asph., ταρβῶ: mss θαρρῶ
² σύγε μὴ Mus; cf. 10. 34: mss σύγε ³ ἶδες εἶδες E: mss
εἶδες εὔρες ἐν ψεύδεσι νῶσις E, cf. 25. 263 and 17. 60:
others ἦν (or ἐν) ψεύδεσιν ὄψις: mss ἐν ψεύδεσιν ὄψεις ⁴ γὰρ
μὴ E: mss με γὰρ τὸ τὰ Mus: mss τοῦτο or τούτου
⁵ καὶ χρυσείοισιν E: mss καίτοι χρυσοῖσιν

THEOCRITUS XXI, 61-67

with that I awoke. And now, good friend, it remains for you to lend me your understanding; for troth, that oath I sware—

FRIEND

Be of good cheer; never you fear that. 'Twas no swearing when you sware that oath any more than 'twas seeing when you saw the golden fish. Howbeit there's wisdom to be had of empty shows; for if you will make real and waking search in these places there's hope of your sleep and your dreams. Go seek the fish of flesh and blood, or you'll die of hunger and golden visions.

“There's hope of your dreams”: ‘hope of your getting some advantage from them.’

XXII.—THE DIOSCURI

THIS hymn to Castor and Polydeuces consists, first, of a prelude common to both, and secondly, of two main parts concerned one with Polydeuces and the other with Castor. The first of these, in a combination of the Epic style with the dialogue, tells how Polydeuces fought fisticuffs with Amycus on his way to Colchis, and the second how, when the brothers carried off the daughters of Leucippus, Castor fought Lynceus with spear and sword.

XXII.—ΤΜΝΟΣ ΕΙΣ ΔΙΟΣΚΟΤΡΟΣ

Ἵμνέομεν Λήδας τε καὶ αἰγιόχου Διὸς νιώ,
 Κάστορα καὶ φοβερὸν Πολυδεύκεα πύξ ἐρεθίζειν
 χεῖρας ἐπιζεύξαντα μέσας βοέοισιν ἰμᾶσιν.
 Ἵμνέομεν καὶ εἰς καὶ τὸ τρίτον ἄρσενά τέκνα
 κούρης Θεστιῆδος, Λακεδαιμονίους δὴ ἀδελφούς,
 ἀνθρώπων σωτῆρας ἐπὶ ξυροῦ ἤδη ἐόντων,
 ἵππων θ' αἱματόεντα ταρασσομένων καθ' ὅμιλον,
 νηῶν θ', αἱ δύνοντα καὶ οὐρανὸν εἰσανιόντα ¹
 ἄστρα βιαζόμεναι χαλεποῖς ἐνέκυρσαν ἀήταις. ²
 οἱ δέ σφρων κατὰ πρύμνιν αἰείραντες μέγα κῦμα ¹⁰
 ἤε καὶ ἐκ πρῶρθηεν, ὅπη ποτὲ ³ θυμὸς ἐκάστου,
 εἰς κοίλῃν ἔρριψαν, ἀνέρρηξαν δ' ἄρα τοίχους
 ἀμφοτέρους· κρέμαται δὲ σὺν ἰστίῳ ἄρμενα πάντα
 εἰκὴ ἀποκλασθέντα· πολὺς δ' ἐξ οὐρανοῦ ὄμβρος
 νυκτὸς ἐφερπούσης· παταγεῖ δ' εὐρεῖα θάλασσα,
 κοπτομένη πνοιαῖς τε καὶ ἀρρήκτοισι χαλάζαις.
 ἀλλ' ἔμπης ὑμεῖς γε καὶ ἐκ βυθοῦ ἔλκετε νῆας
 αὐτοῖσιν ναύτησιν ὀϊομένοις θανέεσθαι·
 αἶψα δ' ἀπολήγοντ' ἀνεμοί, λιπαρὴ δὲ γαλήνη
 ἄμ πέλαγος· νεφέλαι δὲ διέδραμον ἄλλυδις ἄλλαι· ²⁰
 ἐκ δ' Ἄρκτοί τ' ἐφάνησαν, Ὀνῶν τ' ἀνὰ μέσσον
 ἄμαυρῇ
 Φάτιν σημαίνουσα τὰ πρὸς πλόον εὐδία πάντα.
 ὦ ἄμφω θνητοῖσι βοηθόι, ὦ φίλοι ἄμφω,

¹ so Meineke : mss οὐρανοῦ ἐξαιόντα ² P. Ant. ἐ]πε-
 κυρ[σαν ³ so P. Ant. : mss ἢ ὅπη (ὅπη, ὅπη)

XXII.—THE HYMN TO THE DIOSCURI

OUR song is of the sons of Leda and the Aegis-Bearer, Castor to wit and with him Polydeuces, that dire wielder of the fist and of the wrist-harness of the leathern thong. Twice is our song and thrice of the boys of Thestius' daughter, the two Spartan brethren which wont to save both men that are come upon the brink and horses that are beset in the bloody press; aye, and ships also, that because they sail in despite of rise or set of the stars do fall upon evil gales, which, or fore or aft or where they list, upraise a great surge, and both hurl it into the hold and rive with it their timbers whether on this side or on that. Then hang sail and shroud by the board; and night comes, and with it a great storm from the sky, and the broad sea rattles and plashes with the battery of the blast and of the irresistible hail. But for all that, ye, even ye, do draw both ship and despairing shipmen from out the hell; the winds abate, the sea puts on a shining calm, the clouds run asunder this way and that way; till out come the Bears peeping, and betwixt the Asses lo! that Manger so dim, which betokens all fair for voyaging on the sea. O helpers twain of men, O friends both of mortals, O horseman harpers, O

THE BUCOLIC POETS

ἰππῆες κιθαρισταί, ἀεθλητῆρες ἀοιδοί·
 Κάστορος ἢ πρώτου Πολυδεύκεος ἄρξομ' αἰεῖδεν ;
 ἀμφοτέρους ὑμνέων Πολυδεύκεα πρώτον αἰίσω.

ἡ μὲν ἄρα προφυγούσα πέτρας εἰς ἐν ξυνιούσας
 Ἀργῶ καὶ νιφόεντος ἀταρτηρὸν στόμα Πόντου,
 Βέβρυκας εἰσαφίκανε θεῶν φίλα τέκνα φέρουσα.
 ἔνθα μῆς πολλοὶ κατὰ κλίμακος ἀμφοτέρων ἔξ 30
 τοίχων ἄνδρες ἔβαινον Ἰησονίης ἀπὸ νηός,
 ἐκβάντες δ' ἐπὶ θῖνα βαθὺν καὶ ὑπήνεμον ἀκτῆν
 εὐνάς τ' ἐστόρνυντο πυρεῖά τε χερσὶν ἐνώμων.
 Κάστωρ δ' αἰολόπωλος ὃ τ' οἶνωπὸς Πολυδεύκης
 ἄμφω ἐρμάζεσκον ἀποπλαγχθέντες ἐταίρων,
 παντοίῃν ἐν ὄρει θηεύμενοι ἄγριον ὕλην.
 εὖρον δ' ἀέναον κρήνην ὑπὸ λισσάδι πέτρῃ
 ὕδατι πεπληθυῖαν ἀκηράτῳ· αἱ δ' ὑπένερθεν
 λάλλαι¹ κρυστάλλῳ ἡδ' ἀργύρῳ ἰνδύλλοντο
 ἐκ βυθοῦ· ὑψηλαὶ δὲ πεφύκεσαν ἀγχόθι πεῦκαι 40
 λεῦκαι τε πλάτανοί τε καὶ ἀκρόκομοι κυπάρισσοι,
 ἄνθεά τ' εὐώδη, λασίαις φίλα ἔργα μελίσσαις,
 ὅσος ἔαρος λήγοντος ἐπιβρύει ἄν λειμῶνας.
 ἔνθα δ' ἀνὴρ ὑπέροπλος ἐνήμενος ἐνδιάασκε,
 δεινὸς ἰδεῖν, σκληρῇσι τεθλασμένος² οὐατα πυγ-
 μαῖς·

στήθεα δ' ἐσφαίρωτο πελώρια καὶ πλατὺ νῶτον
 σαρκὶ σιδηρεῖῃ σφυρήλατος οἷα κολοσσός.
 ἐν δὲ μύες στερεοῖσι βραχίουσιν ἄκρον ὑπ' ὦμον
 ἔστασαν ἥτε πέτροι ὀλοίτροχοι, οὐστε κυλίνδων
 χειμάρρους ποταμὸς μεγάλαις περιέξεσε δίναις· 50
 αὐτὰρ ὑπὲρ νώτοιο καὶ αὐχένος ᾗωρεῖτο
 ἄκρων δέρμα λέοντος ἀφημμένον ἐκ ποδεώνων.

¹ Ruhnken : mss ἄλλαι ² O.P. 1806 (c. A.D. 80) τεθραυσμένος

THEOCRITUS XXII, 24-52

boxer bards, whether of Castor first or Polydeuces shall I sing? Be my song of both, and yet the beginning of it of Polydeuces.

The Together-coming Rocks were safely passed and the baleful mouth of the snowy Pontic entered, and Argo with the dear children of the Gods aboard her had made the country of the Bebrycians. Down the ladders on either side went crowding the men of Jason's ship, and soon as they were out upon the soft deep sand of that lee shore, set to making them greenbeds and rubbing fire-sticks for fire. Then went Castor of the nimble coursers and Polydeuces ruddy as the wine together wandering afield from the rest, for to see the wild woodland of all manner of trees among the hills. Now beneath a certain slabby rock they did find a freshet brimming ever with water pure and clear. The pebbles at the bottom of it were like to silver and crystal, and long and tall there grew beside it, as well firs and poplars and planes and spiry cypresses, as all fragrant flowers which abound in the meadows of outgoing spring to be loved and laboured of the shag bee. In that place there sat taking the air a man both huge and terrible. His ears were crushed shapeless by the hard fist, and his giant breast and great broad back were orbed with iron flesh like a sledge-wrought effigy; moreover the sinews upon his brawny arms upstood beside the shoulder like the boulder-stones some torrent hath rolled and rounded in his swirling eddies; and, to end all, over his neck and about his back there was hung by the claws a swinging lion-skin.

THE BUCOLIC POETS

τὸν πρότερος προσέειπεν ἀεθλοφόρος Πολυδεύκης·
Χαίρε ξεῖν', ὅτις ἐσσί. τίνες βροτοί, ὧν ὅδε
χῶρος;

ΑΜΥΚΟΣ

χαίρω πῶς, ὅτε τ' ἄνδρας ὀρῶ, τοὺς μὴ πρὶν
ὄπωπα;

ΠΟΛΥΔΕΥΚΗΣ

θάρσει. μήτ' ἀδίκους μήτ' ἐξ ἀδίκων φάθι λεύσ-
σειν.

ΑΜΥΚΟΣ

θαρσέω, κούκ ἐκ σεῦ με διδάσκεσθαι τόδ' ἔοικεν.

ΠΟΛΥΔΕΥΚΗΣ

ἄγριος εἰ πρὸς πάντα παλίγκοτος ἡδ' ¹ ὑπερόπτης;

ΑΜΥΚΟΣ

τοιόσδ' οἶον ὀράς· τῆς σῆς γέ μεν οὐκ ἐπιβαίνω.

ΠΟΛΥΔΕΥΚΗΣ

ἔλθοις, καὶ ξενίων κε ² τυχὼν πάλιν οἴκαδ' ἰκάνοις. ⁽⁶⁾

ΑΜΥΚΟΣ

μήτε σύ με ξείνιζε, τά τ' ἐξ ἐμεῦ οὐκ ἐν ἐτοίμῳ.

ΠΟΛΥΔΕΥΚΗΣ

δαιμόνι, οὐδ' ἂν τοῦδε πιεῖν ὕδατος σύγε δοίης ;

ΑΜΥΚΟΣ

γνώσσαι, εὐτέ σε δίψος ἀνειμένα χεῖλεα τέρση.³

¹ ἡδ' Hemsterhuys: mss ἦ ² κε Ahrens: mss γε ³ εὐτέ
σε Wil: mss εἴ σου τέρση Wil: mss τέρσει, O.P. 1906 τέρσοι

THEOCRITUS XXII, 53-63

First spoke the champion Polydeuces. 'Whoever you may be, Sir,' says he, 'I bid you good morrow. Pray tell me what people possesseth this country.'

AMYCUS

Is it good-morrow, quotha, when I see strangers before me?

POLYDEUCES

Be of good cheer. Trust me, we be no evil men nor come we of evil stock.

AMYCUS

Of right good cheer am I, and knew it or ever I learnt it of you.

POLYDEUCES

Pray are you a man o' the wilds, a churl come what may, a mere piece of disdain?

AMYCUS

I am what you see; and that's no goer upon other's ground, when all's said.

POLYDEUCES

Come you upon my ground and welcome; you shall not go away empty.

AMYCUS

I'll none of your welcomes and you shall none of mine.

POLYDEUCES

Lord, man! would you have me denied even a drink of this water?

AMYCUS

That shall you know when there comes you the parching languor o' thirst on the lips.

THE BUCOLIC POETS

ΠΟΛΥΔΕΤΚΗΣ

ἄργυρος ἢ τίς ὁ μισθός; ἐρεῖς, ᾧ κέν σε πίθοιμεν.

ΑΜΥΚΟΣ

εἰς ἐνὶ χεῖρας ἄειρον ἐναντίος ἀνδρὶ καταστάς.

ΠΟΛΥΔΕΤΚΗΣ

πυγμαῖχος, ἢ καὶ ποσσὶ θένω σκέλος; ὄμματα δ'
ὀρθά.¹

ΑΜΥΚΟΣ

πὺξ διατεινόμενος σφετέρης μὴ φείδεο τέχνης.

ΠΟΛΥΔΕΤΚΗΣ

τίς γάρ, ὅτῳ χεῖρας καὶ ἐμούς συνερείσω ἱμάντας;

ΑΜΥΚΟΣ

ἐγγὺς ὀράς· οὐ γύνυις ἔων² κεκλήσεθ' ὁ πύκτης.

ΠΟΛΥΔΕΤΚΗΣ

ἦ καὶ ἄεθλον ἐτοῖμον, ἐφ' ᾧ δηρισόμεθ' ἄμφω; 70

ΑΜΥΚΟΣ

σὸς μὲν ἐγώ, σὺ δ' ἐμὸς κεκλήσεαι, αἶ κε κρατήσω.

ΠΟΛΥΔΕΤΚΗΣ

ὀρνίθων φοινικολόφων τοιοῖδε κυδοιμοί.

ΑΜΥΚΟΣ

εἴτ' οὖν ὀρνίθεσσιν εἰκότες εἶτε λέουσιν
γινόμεθ', οὐκ ἄλλῳ κε μαχεσσαίμεσθ' ἐπ' ἀέθλῳ.

ἦ ῥ' Ἀμυκος, καὶ κόχλον ἐλὼν μυκήσατο κοῖλον
οἷ δὲ θοῶς συνάγερθεν ὑπὸ σκιερὰς πλατανίστους

¹ θένω Wil: mss θένων or θέων Junt. ἄμματα mss also ὀρθός, O. P. 1806 -θοι ² γύνυις ἔων: mss also σύ με ἀμός

THEOCRITUS XXII, 64-76

POLYDEUCES

Would you silver or aught else for price? Say what you'll take.

AMYCUS

Up hands and fight me man against man.

POLYDEUCES

Fisticuffs is 't? or feet and all? mind you, I have a good eye.

AMYCUS

Fists be it, and you may do all your best and cunningest.

POLYDEUCES

But who is he for whom I am to bind thong to arm?

AMYCUS

You see him nigh; the man that shall fight you may be called a woman, but 'faith, shall not deserve the name.

POLYDEUCES

And pray is there a prize we may contend for in this our match?

AMYCUS

Whethersoever shall win shall have the other to his possession.

POLYDEUCES

But such be the mellays of the red-crested gamecock.

AMYCUS

Whether we be like cock or lion there shall be no fight betwixt us on any other stake.

With these words Amycus took and blared upon his hollow shell, and quickly in answer to his call

“A good eye”: reading and meaning doubtful.

THE BUCOLIC POETS

κοχλου φυσηθέντος ἀλεῖ¹ Βέβρυκες κομόωντες.
ὥς δ' αὐτως ἥρωας ἰὼν ἐκαλέσσατο πάντας
Μαγνήσσης ἀπὸ νηὸς ὑπείροχος ἐν δαὶ Κάστωρ.
οἱ δ' ἐπεὶ οὖν σπείρησιν ἐκαρτύναντο βοείαις
χεῖρας καὶ περὶ γυῖα μακροὺς εἴλιξαν ἱμάντας,
ἐς μέσσον σύναγον φόνον ἀλλήλοισι πνέοντες.

ἔνθα πολὺς σφισι μόχθος ἐπειγομένοισιν ἐτύχθη,
ὁππότερος κατὰ νῶτα λάβοι φάος ἡέλιιο·
ἰδρεῖη μέγαν ἄνδρα παρήλυthes ὦ Πολύδευκες,
βάλλετο δ' ἀκτίνεσσιν ἅπαν Ἀμύκοιο πρόσωπον.
αὐτὰρ ὅγ' ἐν θυμῷ κεχολωμένος ἔετο πρόσω,
χερσὶ τιτυσκόμενος. τοῦ δ' ἄκρον τύψε γένειον
Τυνδαρίδης ἐπιόντος· ὀρίνθη δὲ πλέον ἢ πρίν,
σὺν δὲ μάχην ἐτάραξε,² πολὺς δ' ἐπέκειτο νενευκῶς
ἐς γαῖαν. Βέβρυκες δ' ἐπαύτεον, οἱ δ' ἐτέρωθεν
ἥρωες κρατερὸν Πολυδεύκεα θαρσύνεσκον,
δειδιότες μή πῶς μιν ἐπιβρίσας δαμάσειε
χώρῳ ἐνι στεινῷ Τιτυῷ ἐναλίγκιος ἀνὴρ.
ἦτοι ὅγ' ἐνθα καὶ ἐνθα παριστάμενος³ Διὸς υἱὸς
ἀμφοτέρησιν ἔνυσσεν⁴ ἀμοιβαδῖς, ἔσχεθε δ' ὀρμῆς
παῖδα Ποσειδάωνος ὑμερφιάλόν περ ἑόντα.
ἔστη δὲ πληγαῖς μεθύων, ἐκ δ' ἔπτυσεν αἶμα
φοῖνιον· οἱ δ' ἅμα πάντες ἀριστῆες κελάδησαν,
ὥς ἴδον ἔλκεα λυγρὰ περὶ στόμα τε γναθμούς τε·
ὄμματα δ' οἰδήσαντος ἀπεστείνωτο προσώπου.
τὸν μὲν ἄναξ ἐτάρασεν ἐτίσια χερσὶ προδεικνὺς

¹ ἀλεῖ 'thickly' E, see *Class. Rev.* 1913, p. 5: mss ἀεῖ

² mss also ἐτίναξε ³ mss also περιστ. ⁴ ἔνυσσεν Herwerden: mss ἔμυσσεν or ἔτυψεν

THEOCRITUS XXII, 77-102

came the thick-haired Bebrycians and gathered themselves together beneath the shady platans. And in like manner all the heroes of the ship of Magnesia were fetched by Castor the peerless man-o'-war. And so the twain braced their hands with the leathern coils and twined the long straps about their arms, and forth and entered the ring breathing slaughter each against the other.

Now was there much ado which should have the sunshine at his back ; but the cunning of my Polydeuces outwent a mighty man, and those beams did fall full in Amycus his face. So goes master Amycus in high dudgeon forward with many outs and levellings o's fists. But the child of Tyndareüs was ready, and caught him a blow on the point o' the chin ; the which did the more prick him on and make him to betumble his fighting, so that he went in head-down and full-tilt. At that the Bebrycians holla'd him on, and they of the other part cried cheerly unto the stalwart Polydeuces for fear this Tityus of a man should haply overpeise him and so bear him down in that narrow room. But the son of Zeus stood up to him first on this side and then on that, and touched him left and right and left again ; and for all his puissance the child of Poseidon was stayed in 's onset, insomuch that he stood all drunken with his drubbing and spit out the crimson blood. Whereat all the mighty men gave joyful tongue together by reason of the grievous bruises he had both by cheek and jowl ; for his eyes were all-to-straitened with the puffing of their sockets. Next did my lord maze his man awhile with sundry feints and

THE BUCOLIC POETS

ἄνδρα παρετρέψασθε, γάμον δ' ἐκκλέπτετε¹ δώροις.
 ἢ μὴν πολλάκις ὕμιν ἐνώπιον ἀμφοτέροισιν
 αὐτὸς ἐγὼ τὰδ' εἶπα καὶ οὐ πολὺμυθος ἐὼν περ·
 “οὐχ οὔτω, φίλοι ἄνδρες, ἀριστήεσσιν ἔοικε
 μνηστεύειν ἀλόχους, αἷς νυμφίοι ἤδη ἐτοῖμοι.
 πολλή τοι Σπάρτη, πολλή δ' ἱππήλατος Ἥλις,
 Ἀρκαδίη τ' εὐμηλος Ἀχαιῶν τε πτολίεθρα,
 Μεσσήνη τε καὶ Ἄργος ἅπασά τε Σισυφίδς ἀκτὴ·
 ἔνθα κόραι τοκέεσσιν ὑπὸ σφετέροισι τρέφονται
 μυρίαί οὔτε φυῆς ἐπιδευέες οὔτε νόοιο, 160
 τᾶων εὐμαρὲς ὕμιν ὀπυίμεν² ἄς κ' ἐθέλητε·
 ὥς ἀγαθοῖς πολέες βούλονται κε πενθεροὶ εἶναι,
 ὑμεῖς δ' ἐν πάντεσσι διάκριτοι ἥρώεσσι,
 καὶ πατέρες καὶ ἄνωθεν ἅπαν πατρώιον³ αἶμα.
 ἀλλὰ φίλοι τοῦτον μὲν εὔσατε πρὸς τέλος ἐλθεῖν
 ἅμμι γάμον· σφῶν δ' ἄλλον ἐπιφραζόμεθα πάντες.”
 ἴσκον τοιάδε πολλά, τὰ δ' εἰς ὕγρον ᾤχετο κύμα
 πνοιῇ ἔχουσ' ἀνέμοιο, χάρις δ' οὐχ ἔσπετο μύθοις·
 σφῶ γὰρ ἀκηλήτω καὶ ἀπηνέες. ἀλλ' ἔτι καὶ νῦν
 πείθεσθ' ἅμφω δ' ἅμμι ἀνεψιὼ ἐκ πατρὸς ἐστόν.⁴ 170

‘εἰ δ' ὑμῖν κραδίη πόλεμον ποθεῖ, αἵματι δὲ χρὴ
 νεῖκος ἀναρρήξαντας ὁμοῖον ἔχθεα λῦσαι,⁴
 Ἴδας μὲν καὶ ὄμαιμος ἐμός, κρατερὸς Πολυδεύκης,
 χεῖρας ἐρωήσουσιν ἀπεχθομένης ὕσμίνης,
 νῶϊ δ' ἐγὼ Λυγκεὺς⁵ τε, διακρινώμεθ' Ἄρηι
 ὀπλοτέρω γεγαῶτε· γονεῦσι δὲ μὴ πολὺ πένθος
 ἡμετέροισι λίπωμεν. ἅλις νέκυς ἐξ ἐνὸς οἴκου

¹ ἐκκλέπτετε E: mss ἐκλέπτετε or ἐκλέπατε ² ὀπυίμεν
 Wil: mss ὀπυίειν ³ πατρώιον: mss also μητρώιον ⁴ mss
 also ἔγχεα λούσαι ⁵ Λυγκεὺς: mss also Κάστωρ

THEOCRITUS XXII, 151-177

not; ye be stealing bridal with a gift. Yet time and again, God wot, albeit I am no man of many words, I have myself spoke to your face and said: "It ill becometh princes, good friends, to go a-wooing such as be betrothed already. Sparta is wide, and so is Elis o' the coursers; wide likewise the sheep-walks of Arcady and the holds of Achaea; Messenè also and Argos and all the seaboard of Sisyphus: there's ten thousand maidens do dwell in them at the houses of their fathers, wanting nothing in beauty or in parts, of the which you may take whomso you will to your wives. For many there be would fain be made wife's father unto a good man and true, and you are men of mark among all heroes, you and your fathers and all your fathers' blood of yore. Nay then, my friends, suffer us to bring this marriage to fulfilment, and we'll all devise other espousal for you." Such was my often rede, but the wind's breath was ever away with it unto the wet sea-wave, and no favour followed upon my words; for ye are hard men both and relentless. Yet even at this hour I pray you give heed, seeing ye be our kin by the father.'

(The beginning of Castor's reply is lost)

' . . . But and if your heart would have war, if kindred strife must needs break forth and hate make an end in blood, then shall Idas and my doughty Polydeuces stand aside from the abhorred fray, and let you and me, Lynceus, that are the younger men, fight this matter out. So shall we leave our fathers the less sorrow, seeing one is enough dead of one household,

"The seaboard of Sisyphus": the district of Corinth.

THE BUCOLIC POETS

εἰς· ἀτὰρ ὅλλοι πάντας¹ εὐφρανέουσιν ἐταίρους
 νυμφίοι ἀντὶ νεκρῶν, ὑμεναιώσουσι δὲ κούρας
 τάσδ'· ὀλίγω τοι ἔοικε κακῷ μέγα νεῖκος ἀναιρεῖν.' 180

εἶπε, τὰ δ' οὐκ ἄρ' ἔμελλε θεὸς μεταμῶνια θήσειν.
 τὼ μὲν γὰρ ποτὶ γαῖαν ἀπ' ὤμων τεύχε' ἔθεντο,
 ὦ γενεῇ προφέρεσκον· ὃ δ' ἐς μέσον ἤλυθε Λυγκεὺς,
 σείων καρτερόν ἔγχος ὑπ' ἀσπίδος ἀντυγα πρώτην·
 ὥς δ' αὐτως ἄκρας ἐτινάξατο δούρατος ἀκμὰς
 Κάστωρ· ἀμφοτέροις δὲ λόφων ἐπένευον ἔθειραι.
 ἔγχεσι μὲν πρώτιστα τιτυσκόμενοι πόνον² εἶχον
 ἀλλήλων, εἴ πού τι χροὸς γυμνωθὲν ἴδοιεν.
 ἀλλ' ἦτοι τὰ μὲν ἄκρα πάρος τινὰ δηλήσασθαι
 δοῦρ' ἐάγη, σακέεσσιν ἐνὶ δεινοῖσι παγέντα. 190
 τὼ δ' ἄορ ἐκ κολεοῖο ἐρυσσαμένω φόνον αὐτῖς
 τεῦχον ἐπ' ἀλλήλοισι· μάχης δ' οὐ γίνετ' ἐρωή.
 πολλὰ μὲν ἐς σάκος εὐρὺ καὶ ἰππόκομον τρυφά-
 λειαν

Κάστωρ, πολλὰ δ' ἐνυξεν ἀκριβῆς ὄμμασι Λυγκεὺς
 τοιοῦτο σάκος, φοίνικα δ' ὅσον λόφον ἵκετ' ἀκωκή.
 τοῦ μὲν ἄκρην ἐκόλουσεν ἐπὶ σκαιὸν γόνυ χεῖρα
 φάσγανον ὃξὺ φέροντος ὑπεξαναβὰς ποδὶ Κάστωρ
 σκαιῷ· ὃ δὲ πληγεὶς ξίφος ἔκβαλεν, αἶψα δὲ
 φεύγειν

ὠρμήθη ποτὶ σῆμα πατρός, τόθι καρτερὸς Ἴδας
 κεκλιμένος θηεῖτο μάχην ἐμφύλιον ἀνδρῶν. 200
 ἀλλὰ μεταίξας πλατὺ φάσγανον ὥσε διαπρὸ
 Τυνδαρίδης λαγόνος τε καὶ ὀμφαλοῦ· ἔγκατα δ' εἴσω
 χαλκὸς ἄφαρ διέχευεν· ὃ δ' ἐς στήματα³ κεῖτο νενευκῶς
 Λυγκεὺς, καδ' ἄρα οἱ βλεφάρων βαρὺς ἔδραμεν
 ὕπνος.

¹ mss also πάντες
 mss also χθόνα

² πόνον; mss also πόθον

³ στόμα:

THEOCRITUS XXII, 178-204

and the two that be left shall glad all their friends as bridegrooms instead of men slain, and their wedding-song shall be of these maidens. And in such sort, I ween, a great strife is like to end in but little loss.'

So he spake and, it seems, God was not to make his speaking vain. For the two that were the elder did off their armour and laid it upon the ground; but Lynceus, he stepped forth with his stout lance a-quiver hard beneath the target's rim, and Castor, he levelled the point of his spear even in the same manner as Lynceus, the plumes nodding the while upon either's crest. First made they play with the tilting of the lance, if haply they might spy a naked spot; but or ever one of them was wounded the lance-point stuck fast in the trusty buckler and was knapped in twain. Then drew they sword to make havoc of each other; for there was no surcease of battle. Many a time did Castor prick the broad buckler or horse-haired casque; many a time did the quick-eyed Lynceus come at the other's targe or graze with the blade his scarlet crest. But soon, Lynceus making at his left knee, Castor back with his left foot and had off his fingers, so that his falchion dropped to the ground and he went scurrying towards his father's grave, where stout Idas lay watching the kindred fray. Howbeit the son of Tyndareüs was after him in a trice and drave his good sword clean through flank and navel, so that the bowels were presently scattered of the brass, and Lynceus bowed himself and fell upon his face, and lo! there sped down upon his eyelids profoundest sleep.

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οὐ μὰν οὐδὲ τὸν ἄλλον ἐφ' ἑστίῃ εἶδε πατρώῃ
 παίδων Λαοκόωσα φίλον γάμον ἐκτελέσαντα.
 ἦ γὰρ ὅγε στήλην Ἀφαρηίου ἐξανέχουσιν
 τύμβου ἀναρπάξας¹ ταχέως Μεσσήνιος Ἴδας
 μέλλε κασιγνήτοιο βαλεῖν σφετέροιο φονῆα·
 ἀλλὰ Ζεὺς ἐπάμυνε, χερῶν δέ οἱ ἔκβαλε τυκτὴν 210
 μάρμαρον, αὐτὸν δὲ φλογέφ' συνέφλεξε κεραυνῶ.
 οὕτω Τυνδαρίδαις πολεμιζόμεν οὐκ ἐν ἐλαφρῶ·
 αὐτοὶ τε κρατέουσι καὶ ἐκ κρατέοντος ἔφυσαν.

χαίρετε Λήδας τέκνα, καὶ ἡμετέροις κλέος ὕμνοις
 ἐσθλὸν αἰεὶ πέμπετε. φίλοι δέ τε πάντες ἀοιδοὶ
 Τυνδαρίδαις Ἑλένη τε καὶ ἄλλοις ἡρώεσσιν,
 Ἴλιον οὐ διέπερσαν ἀρήγοντες Μενελάω.
 ὑμῖν κῦδος ἄνακτες ἐμήσατο Χῖος ἀοιδός,
 ὑμνήσας Πριάμοιο πόλιν καὶ νῆας Ἀχαιῶν
 Ἰλιάδας τε μάχας Ἀχιλλῆά τε πύργον αὐτῆς· 220
 ὑμῖν αὖ καὶ ἐγὼ λιγεῶν μειλίγματα Μουσέων,
 οἳ αὐταὶ παρέχουσι καὶ ὥς ἐμὸς οἶκος ὑπάρχει,
 τοῖα φέρω. γεράων δὲ θεοῖς κάλλιστον ἀοιδαί.²

¹ ἀναρπάξας E, cf. Pind. N. 10. 60 : mss ἀναρρήξας ² mss
 also ἀοιδῇ

THEOCRITUS XXII, 205-223

But neither was the other of Laocoösa's children to be seen of his mother a wedded man at the hearth of his fathers. For Idas of Messenè, he up with the standing stone from the grave of Aphareus and would have hurled it upon the slayer of his brother, but Zeus was Castor's defence, and made the wrought marble to fall from his enemy's hands; for he consumed him with the flame of his levin-bolt. Ah! 'tis no child's-play to fight with the sons of Tyndareus; they prevail even as he that begat them prevaiileth.

Fare you well, ye children of Leda; we pray you may ever send our hymns a goodly fame. For all singers are dear unto the sons of Tyndareus and unto Helen and unto other the heroes who were Menelaüs' helpfellows at the sacking of Troy. Your renown, O ye princes, is the work of the singer of Chios, when he sang of Priam's town and of the Achæan ships, of Trojan frays and of that tower of the war-cry Achilles; and here do I also bring your souls such offerings of propitiation as the melodious Muses do provide and my household is able to afford. And of all a God's prerogatives song is the fairest.

XXIII.—THE LOVER

THIS poem, known to the Latin poets, cannot be ascribed to Theocritus. It was apparently sent by a lover to his neglectful beloved. The author tells how in a like case unrequited friendship led to the suicide of the one, and to the death of the other at the hands of an effigy of Love. The actual death of a boy through the accidental falling of a statue probably gave rise to a folk-tale which is here put into literary shape.

XXIII.—ΕΡΑΣΤΗΣ

Ἄνῆρ τις πολὺφιλτρος ἀπηνέος ἦρατ' ἐφάβω
τὰν μορφὰν ἀγαθῶ, τὸν δὲ τρόπον οὐκέθ' ὁμοίω·
μίσει τὸν φιλέοντα καὶ οὐδὲ ἐν ἄμερον εἶχε,
κοῦκ ἤδει τὸν Ἑρωτα, τίς ὦν¹ θεὸς ἀλῖκα τόξα
χερσὶ κρατεῖ, πῶς πικρὰ βέλη ποτὶ παίχνια²
βάλλει·

πάντα δὲ κὰν μύθοισι καὶ ἐν προσόδοισιν ἀτειρής.
οὐδέ τι τῶν πυρσῶν παραμύθιον, οὐκ ἀμάρνγμα
χείλεος, οὐκ ὄσσων λιπαρὸν σέλας, οὐ ροδόμαλον,
οὐ λόγος, οὐχὶ φίλαμα τὸ κουφίζον³ τὸν ἔρωτα.
οἶα δὲ θῆρ ὑλαῖος ὑποπτεύησι κυνάγως,
οὕτως πάντ' ἐποπώπει ἐπὶ⁴ βροτόν· ἄγρια δ'
αὐτῷ

χείλεα καὶ κῶραι δεινὸν βλέπος εἶχον ἀνάγκας·⁵
τᾶ δὲ χολᾶ τὸ πρόσωπον ἀμείβετο, φεύγε δ' ἀπὸ
χρῶς

ὁ πρὶν ταῖς ὀργαῖς περικείμενον.⁶ ἀλλὰ καὶ οὕτως
ἦν καλός· ἐξ ὀργᾶς⁷ ἐρεθίζετο μᾶλλον ἐραστάς.

λοίσθιον οὐκ ἤνικε τόσαν φλόγα τᾶς⁸ Κυthereίας,
ἀλλ' ἐλθὼν ἔκλαιε ποτὶ στυγνοῖσι μελάνθοις,

¹ ὦν Mein: mss ἦν ² ποτὶ παίχνια E, the saevus iocus of Hor. C. i. 33. 12, cf. πρὸς ἡδονὴν and Mosch. i. 11: Steph. ποτικάρδια, Ahr. ποτὶ καὶ Δία (see C.R. 1913, p. 5): mss ποτὶ παιδία ³ κουφίζον E: mss -ζον, -ζειν, -ζοι, -ζει ⁴ ἐποπώπει ἐπὶ E: cf. 4. 7: mss ἐποίει ποτὶ τὸν ⁵ βλέποις ε. ἀνάγκας

XXIII.—THE LOVER

THERE WAS once a heart-sick swain had a cruel fere, the face of the fere goodly but his ways not like to it; for he hated him that loved him, and had for him never a whit of kindness, and as for Love, what manner of God he might be or what manner of bow and arrows carry, or how keen and bitter were the shafts he shot for his delectation, these things wist he not at all, but both in his talk and conversation knew no yielding. And he gave no comfort against those burning fires, not a twist of his lip, not a flash of his eye, not the gift of a hip from the hedge-row, not a word, not a kiss, to lighten the load of desire. But he eyed every man even as a beast of the field that suspects the hunter, and his lips were hard and cruel and his eyes looked the dread look of fate. Indeed his angry humour made change of his face, and the colour of his cheeks fled away because he was a prey to wrathful imaginings. But even so he was fair to view; his wrath served only to prick his lover the more.

At last the poor man would bear no more so fierce a flame of the Cytherean, but went and wept before

Meineke: mss βλέπον ε. ἀνάγκαν ⁶ ὁ πρὶν Ahrens: mss ὕβριν ταῖς ὀργαῖς E: mss τὰς ὀργὰς περικείμενον Wakefield: mss ποτικείμενος ⁷ ἦν Heinsius: mss ἡ ἐξ ὀργᾶς Steph.: mss δ' ἐξόρπασ' ⁸ φλόγα τᾶς Eldik: mss φαότατος

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καὶ κύσε τὰν φλιάν, οὕτω δ' ἀντέλλετο φωνᾷ.¹
 “ ἄγριε παῖ καὶ στυγνέ, κακᾶς ἀνάνθημα
 λεαίνας,
 λαΐνε παῖ καὶ ἔρωτος ἀνάξιε, δῶρά τοι ἦλθον 20
 λοίσθια ταῦτα φέρων, τὸν ἐμὸν βρόχον· οὐκέτι
 γάρ σε
 κῶρε θέλω λυπεῖν ποθορώμενος,² ἀλλὰ βαδίζω,
 ἔνθα τύ μεν κατέκρινας, ὅπη λόγος ἦμεν ἀταρπὸν
 ξυνὰν³ τοῖσιν ἐρώσι, τὸ φάρμακον ἔνθα τὸ λάθους.⁴
 ἀλλὰ καὶ ἦν ὅλον αὐτὸ λαβὼν ποτὶ χεῖλος
 ἀμέλξω,
 οὐδ' οὕτως σβέσσω τὸν ἐμὸν πόθον.⁵
 ἄρτι δὲ χαίρειν
 τοῖσι τεοῖς προθύροις ἐπιτέλλομαι.⁶ οἶδα τὸ μέλ-
 λον·
 καὶ τὸ ῥόδον καλὸν ἐστὶ, καὶ ὁ χρόνος αὐτὸ
 μαραίνει·
 καὶ τὸ ἴον καλὸν ἐστὶν ἐν εἴاري, καὶ ταχὺ γηρᾷ·
 λευκὸν τὸ κρίνον ἐστὶ, μαραίνεται ἀνίκ' ἀπανθεῖ.⁷ 30
 ἂ δὲ χιῶν λευκά, κατατάκεται ἀνίκ' ἐπιπνεῖ.⁸
 καὶ κάλλος καλὸν ἐστὶ τὸ παιδικόν, ἀλλ' ὀλίγον
 ζῇ.
 ἤξει καιρὸς ἐκεῖνος, ὅπανίκα καὶ τὸ φιλάσεις,
 ἀνίκα τὰν κραδίαν ὀπτεύμενος ἀλμυρὰ κλαύσεις.
 ἀλλὰ τὸ παῖ καὶ τοῦτο πανύστατον ἀδύ τι ῥέξον·
 ὅππότεν ἐξελθὼν ἀρταμένον ἐν προθύροισι
 τοῖσι τεοῖσιν ἴδῃς τὸν τλάμονα, μὴ με παρέλθῃς,
 σταῖθι δὲ καὶ βραχὺ κλαῦσον, ἐπισπείσας δὲ τὸ
 δάκρυ

¹ ἀντέλλετο φωνᾷ E: mss ἀντέλοντο φωναί ² ποθορώμενος
 E: mss ποχολώμενος (λ corr. to ρ) ³ ἀταρπὸν ξυνὰν Tour: mss
 ἀταρπὼν ξυνὸν ⁴ λάθους E: mss λᾶθος ⁵ πόθον Mus:

THEOCRITUS XXIII, 19-39

that sullen house, and kissed the doorpost of it, and lifted up his voice saying "O cruel, O sullen child, that wast nursed of an evil she-lion; O boy of stone which art all unworthy to be loved; lo! here am I come with the last of my gifts, even this my halter. No longer will I vex you with the sight of me; but here go I whither you have condemned me, where they say the path lies all lovers must travel, where is the sweet physic of oblivion. Yet if so be I take and drink that physic up, every drop, yet shall I not quench the fever of my desire.

And lo! now I bid this thy door farewell or ever I go. I know what is to be. The rose is fair and Time withers it, the violet is fair in the year's spring and it quickly groweth old; the lily is white,—it fades when its flowering's done; and white the snow,—it melts all away when the wind blows warm: and even so, the beauty of a child is beautiful indeed, but it liveth not for long. The day will come when you shall love like me, when your heart shall burn like mine, and your eyes weep brinish tears. So I pray you, child, do me this one last courtesy: when you shall come and find a poor man hanging at your door, pass him not by; but stay you first and weep awhile for a libation upon

mss *χόλον* ⁶ *ἐπιτέλλομαι* Reiske: mss *-βάλλομαι* ⁷ *ἀν(κ' ἀπανθεῖ* E: mss *ἀν. πίπτῃ* (see on l. 32) ⁸ *κατατράκεται* Wil: mss *καὶ τ.* *ἐπιπνέι* E, impersonal; see *C.R.* 1913, p. 6: mss *παχθῇ*

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λύσον τὰς σχοίνω με καὶ ἀμφίβηες ἐκ ῥεθέων σῶν
εἵματα καὶ κρύψον με, τὸ δ' αὖ πύματόν με
φίλασον·

40

κἂν νεκρῷ χαρίσαιτο σὰ χεῖλεα. μή με φοβαθῆς·
οὐ δύναμαι σίνειν¹ σε· διαλλαξεις με φιλάσας.

χῶμα δέ μοι κοίλου τι,² τό μεν κρύψει τὸν ἔρωτα,
χῶτ' ἀπίης, τόδε μοι τρὶς ἐπάϋσον· ὦ φίλε κείσο.³
ἦν δὲ θέλης, καὶ τοῦτο· καλὸς δέ μοι ὦλεθ'
ἐταῖρος·

γράψον καὶ τόδε γράμμα, τὸ σοῖς τοίχοισι
χαράσσω·⁴

‘τοῦτον ἔρωσ ἔκτεινεν. ὁδοιπόρε, μὴ παροδεύσης,
ἀλλὰ στὰς τόδε λέξον· ἀπηνέα εἶχεν ἐταῖρον.’”

ὦδ' εἰπὼν λίθον εἶλεν, ἐρεισάμενος δ' ἐπὶ τοίχῳ
ἄχρι μέσων οὐδῶν φοβερὸν λίθον ἄπτει⁵ ἐπι-
στὰς⁵

50

τὰν λεπτὰν σχοινίδα, βρόχον δ' ἐνέβαλλε⁶ τρα-
χήλῳ,
τὰν ἔδραν δ' ἐκύλισεν ἀπαὶ ποδός, ἥδ' ἐκρεμάσθη
νεκρός.

ὁ δ' αὖτ' ὤϊξε θύρας καὶ τὸν νεκρὸν εἶδεν
αὐλᾶς ἐξ ἰδίας ἀρταμένον, οὐδ' ἐλυνγίχθη
τὰν ψυχάν· οὐ κλαῦσε νέον φόνον, οὐδ'⁷ ἐπὶ νεκρῷ
εἵματα πάντ' ἐμίαινεν ἐφαβικά, βαίνει δ' ἐς ἄθλα⁸
γυμναστῶν, καὶ ἔκηλα⁹ φίλων ἐπεμαίετο λουτρῶν.
καὶ ποτὶ τὸν θεὸν ἦλθε, τὸν ὕβρισε· λαίνεος¹⁰ δὲ

¹ σίνειν Ahrens: mss εἶν ² μοι (Mus.) κοίλου τι E: mss
μεν κοίλον τι or τό ³ χῶτ' E: mss κἂν corr. from χῶμ' due
to confusion with l. 44 κείσο E: mss κείσαι ⁴ χαράσσω
Wil: mss χαράξω ⁵ ἄπτει Mus: mss ὁπότ' ἐπιστὰς

THEOCRITUS XXIII, 40-59

him, and then loosing him from the rope, put about him some covering from your own shoulders; and give him one last kiss, for your lips will be welcome even to the dead. And never fear me; I cannot do thee any mischief; thou shalt kiss and there an end. Then pray thee make a hole in some earthy bank for to hide all my love of thee; and ere thou turn thee to go thy ways, cry over me three times 'Rest, my-friend,' and if it seem thee good cry also 'My fair companion's dead.' And for epitaph write the words I here inscribe upon thy wall:

*Here's one that died of love; good wayfurer,
Stay thee and say: his was a cruel fere."*

This said, he took a stone and set it up, that dreadful stone, against the wall in the midst of the doorway; then tied that slender string unto the porch above, put the noose about his neck, rolled that footing from beneath his feet, and lo! he hung a corpse.

Soon that other, he opened the door and espied the dead hanging to his own doorway; and his stubborn heart was not bended. The new-done murder moved him not unto tears, nor would he be defiling all his young lad's garments with a dead corpse; but went his ways to the wrestling-bouts and betook himself light of heart to his beloved bath. And so came he unto the God he had slighted. For

Legrand: mss ἀπ' αὐτοῦ, -τῶν ⁶ ἐνέβαλλεα or ἐμβαλλε Mus: mss ἐβαλλε ⁷ οὐδ' E: mss ἀλλ' ⁸ ἐμίαιεν E: mss ἐμίανεν ἄθλα Ahrens: mss ἄθλω ⁹ ἔκηλα Wil: mss λε ¹⁰ λαίνεος E: mss λαινέας

THE BUCOLIC POETS

ἴστατ' ἀπὸ κρηπίδος ἐς ὕδατα· τῷ δ' ἐφύπερθεν
 ἄλατο καὶ τῷγαλμα, κακὸν δ' ἔκτεινεν ἔφαβον· 60
 νᾶμα ¹ δ' ἐφοινίχθη· παιδὸς δ' ἐπενάχετο φωνά·
 “χαίρετε τοὶ φιλέοντες· ὁ γὰρ μισῶν ἐφονεύθη.
 στέργετε δ' οἱ μισεῦντες· ὁ γὰρ θεὸς οἶδε δικάζειν.”

¹ νᾶμα Reiske : mss ἄμα

THEOCRITUS XXIII, 60-64

there stood an image of him upon the margin looking towards the water. And lo! even the graven image leapt down upon him and slew that wicked lad; and the water went all red, and on the water floated the voice of a child saying "Rejoice ye that love, for he that did hate is slain; and love ye that hate, for the God knoweth how to judge."

XXIV.—THE LITTLE HERACLES

THIS Epic poem, unlike the Hylas, is not an artistic whole.¹ It tells first how the infant Heracles killed the two snakes sent by the outraged Hera to devour him, and next of the rites which the seer Teiresias advised his mother Alcmena to perform in order to avert her wrath. We are then told of the education of Heracles, and the poem breaks off abruptly in the MSS. after an account of his diet and clothing. Such a poem would doubtless be acceptable at the Alexandrian court in the early years of the child who was afterwards Ptolemy III. For the Ptolemies claimed descent from Heracles.

¹ It is now known for certain that this may well be untrue. The Antinoë Papyrus has the remains of 32 lines after l. 140, ending, as we learn from a marginal paraphrase, with a request for the poet's victory in the competition.

XXIV.—ΗΡΑΚΛΙΣΚΟΣ

Ἡρακλέα δεκάμηνον ἔοντα πόχ' ἅ Μιδεᾶτις
 Ἀλκμήνα καὶ νυκτὶ νεώτερον Ἴφικλῆα
 ἀμφοτέρους λούσασα καὶ ἐμπλήσασα γάλακτος,
 χαλκείαν κατέθηκεν ἐς ἀσπίδα, τὰν Πτερελάου
 Ἀμφιτρύων καλὸν ὄπλον ἀπεσκύλευσε πεσόντος.
 ἀπτομένα δὲ γυνὰ κεφαλῷς μυθήσατο παίδων
 “ εὔδετ' ἐμὰ βρέφεια γλυκερὸν καὶ ἐγέρσιμον ὕπνον,
 εὔδετ' ἐμὰ ψυχά, δὴ ἀδελφεοί, εὔσοα τέκνα·
 ὄλβιοι εὐνάξοισθε καὶ ὄλβιοι ᾧ ἴκοισθε.”¹
 ὡς φαμένα δίνησε σάκος μέγα· τοὺς δ' ἔλαβ' ὕπνος.² 19
 ἄμος δὲ στρέφεται μεσονύκτιον ἐς δύσιν Ἄρκτος
 Ὀρίωνα κατ' αὐτόν, ὃ δ' ἀμφαίνει μέγαν ὦμον,
 τᾶμος ἄρ' αἰνὰ πέλωρα δύω πολυμήχανος Ἡρα
 κυανέαις φρίσσοντας ὑπὸ σπείραισι δράκοντας
 ὄρσεν ἐπὶ πλατὺν ὠδόν, ὅθι σταθμὰ κοῖλα θυραων
 οἴκου, ἀπειλήσασα φαγεῖν βρέφος Ἡρακλῆα.
 τῷ δ' ἐξιλυσθέντες ἐπὶ χθονὶ γαστέρας ἄμφω
 αἰμοβόρους ἐκύλιον· ἀπ' ὀφθαλμῶν δὲ κακὸν πῦρ
 ἐρχομένοις λάμπεσκε, βαρὺν δ' ἐξέπτυνον ἰόν.
 ἀλλ' ὅτε δὴ παίδων λιχμώμενοι ἐγγύθεν ἦλθον,
 καὶ τότε ἄρ' ἐξέγροντο, Διὸς νοέοντος ἅπαντα,
 Ἀλκμήνας φίλα τέκνα, φάος δ' ἀνὰ οἶκον ἐτύχθη.
 ἦτοι ὄγ' εὐθύς αὔσεν, ὅπως κακὰ θηρί' ἀνέγνω

¹ ἴκοισθε: mss also ἴδοιτε

² for ἔλαβ' P. Anl. has ἔλεν

XXIV.—THE LITTLE HERACLES

ONCE upon a time when the little Heracles was ten months old, Alemena of Midea took him and Iphicles that was his younger by a night, and laid them, washed both and suckled full, in the fine brazen buckler Amphitryon had gotten in spoil of Pterelaüs, and setting her hand upon their heads said "Sleep my babes, sleep sweetly and light; sleep, sweethearts, brothers twain, goodly children. Heaven prosper your slumbering now and your awakening to-morrow." And as she spake, she rocked the great targe till they fell asleep. *

But what time the Bear swings low towards her midnight place over against the uplifted shoulder of mighty Orion, then sent the wily Hera two dire monsters of serpents, bridling and bristling and with azure coils, to go upon the broad threshold of the hollow doorway of the house, with intent they should devour the child Heracles. And there on the ground they both untwined their ravening bellies and went writhing forward, while an evil fire shined forth of their eyes and a grievous venom was spued out of their mouth. But when with tongues flickering they were come where the children lay, on a sudden Alemena's little ones (for Zeus knew all) awoke, and there was made a light in the house. Iphicles, he straightway cried out when he espied the evil beasts and their pitiless fangs

THE BUCOLIC POETS

κοίλου ὑπὲρ σάκεος καὶ ἀναιδέας εἶδεν ὀδόντας,
 Ἴφικλῆς, οὐλαν δὲ ποσὶν διελάκτισε χλαῖναν,
 φευγόμεν ὀρμαίνων· ὃ δ' ἐναντίος ἴετο¹ χερσὶν
 Ἑρακλῆς, ἄμφω δὲ βαρεῖ ἐνεδήσατο δεσμῶ,
 δραξάμενος φάρυγος, τόθι φάρμακα λυγρὰ τέτυκται²
 οὐλομένοις ὀφίεσσι, τὰ καὶ θεοὶ ἐχθαίρουσι.
 τῷ δ' αὖτε σπείραισιν ἐλισσέσθην περὶ παῖδα 30
 ὀψίγονον γαλαθηνὸν ὑπὸ τροφῷ αἰὲν ἄδακρυν·
 ἄψ δὲ πάλιν διέλυνον, ἐπεὶ μογέοιεν ἀκάνθας,
 δεσμῶ ἀναγκαίου πειρώμενοι ἔκλυσιν εὐρεῖν.

Ἀλκμήνα δ' ἐσάκουσε βοᾶς καὶ ἐπέγρετο³ πρᾶτα·
 “ἄνσταθ' Ἀμφιτρύων· ἐμὲ γὰρ δέος ἴσχει ὀκνηρόν·
 ἄνστα, μηδὲ πόδεσσι τεοῖς ὑπὸ σάνδαλα θείης.
 οὐκ αἶεις, παίδων ὁ νεώτερος ὅσσον αὐτεῖ;
 ἢ οὐ νοέεις, ὅτι νυκτὸς ἄωρί πον, οἱ δέ τε τοῖχοι
 πάντες ἀριφραδέες καθαρᾶς ἄπερ⁴ ἡριγενείας;
 ἔστι τί μοι κατὰ δῶμα νεώτερον, ἔστι φίλ' ἀνδρῶν.” 40
 ὥς φάθ'. ὃ δ' ἐξ εὐνᾶς ἀλόχῳ κατέβαινε πιθήσας·
 δαιδάλεον δ' ὥρμασε μετὰ ξίφος, ὃ οἱ ὕπερθεν
 κλιντήρος κεδρίνου περὶ πασσάλῳ αἰὲν ἄωρτο.
 ἦτοι ὄγ' ὠριγνᾶτο νεοκλώστου τελαμῶνος,
 κουφίζων ἑτέρα κολεόν, μέγα λῶτινον ἔργον.
 ἀμφιλαφῆς δ' ἄρα παστὰς ἐνεπλήσθη πάλιν
 ὄρφνας·

δμῶας δὴ τότε αὔσεν ὕπνον βαρὺν ἐκφυσῶντας·
 “οἴσετε πῦρ ὅτι θᾶσσον ἀπ' ἐσχαρεῶνος ἐλόντες,
 δμῶες ἐμοί.” στιβαροὺς δὲ θυρᾶν ἀνεκόψατ'⁵ ὀχῆας.

¹ ἴετο Meineke: mss εἶχετο ² mss also κέκρυπται ³ P.
 Ant. ἄκουσε ἐπέγρετο: mss also ἐπέδραμε ⁴ ἄπερ Briggs:
 mss ἄτερ ⁵ ἀνεκόψατ' Blass: mss ἀνακ.

THEOCRITUS XXIV, 25-49

above the target's rim, and kicked away the woollen coverlet in an agony to flee; but Heracles made against them with his hands, and griping them where lies a baneful snake's fell poison hated even of the Gods, held them both fast bound in a sure bondage by the throat. For a while thereat they two wound their coils about that young child, that suckling babe at nurse which never knew tears; but soon they relaxed their knots and loosed their weary spines and only strove to find enlargement from out those irresistible bonds.

Alcmena was the first to hear the cry and awake. "Arise, Amphitryon," quoth she; "for as for me I cannot arise for fear. Up then you, and tarry not even till you be shod. Hear you not how the little one cries? and mark you not that all the chamber-walls are bright as at the pure day-spring hour, though sure 'tis the dead of night? Troth, something, dear lord, is amiss with us." At these her words he up and got him down from the bed, and leapt for the damasked brand which ever hung to a peg above his cedarn couch, and so reached out after his new-spun baldrick even as with the other hand he took up his great scabbard of lotus-wood. Now was the ample bower filled full again of darkness, and the master cried upon his bondservants that lay breathing slumber so deep and loud, saying "Quick, my bondservants! bring lights, bring lights from the brazier," and so thrust his stout door-pins back. Then "Rouse ye," quoth the

THE BUCOLIC POETS

“ ἄνστατε δμῶες ταλασίφρονες. αὐτὸς αὐτεῖ.”
 ἦ ῥα γυνὰ Φοῖνισσα μύλαις ἐπὶ κοῖτον ἔχουσα.
 οἱ δ’ αἶψα προγένοντο λύχνοις ἅμα δαιομένοισι
 δμῶες· ἐνεπλήσθη δὲ δόμος σπεύδοντος ἐκάστου.
 ἦτοι ἄρ’ ὥς εἶδοντ’ ἐπιτίτθιον¹ Ἡρακλῆα
 θῆρε δύω χεῖρεσσιν ἀπρίξ ἀπαλαῖσιν ἔχοντα,
 συμπλήγδην ἰάχησαν· ὃ δ’ ἐς πατέρ’ Ἀμφιτρύωνα
 ἐρπετὰ δεικανάασκεν, ἐπάλλετο δ’ ὑψόθι χαίρων
 κουροσύνα,² γελάσας δὲ πάρος κατέθηκε ποδοῦν
 πατρὸς εὐὸ θανάτῳ κεκαρωμένα δεινὰ πέλωρα.
 Ἀλκμήνα μὲν ἔπειτα ποτὶ σφέτερον βύλε κόλπον
 ξηρὸν ὑπαὶ δείους ἀκρόγλοον Ἴφικλῆα·
 Ἀμφιτρύων δὲ τὸν ἄλλον ὑπ’ ἀμνείαν θέτο χλαῖνα
 παῖδα, πάλιν δ’ ἐς λέκτρον ἰὼν ἐμνάσατο κοίτου.
 ὄρνιθες τρίτον ἄρτι τὸν ἔσχατον ὄρθρον αἶδον,
 Τειρεσίαν τόκα μάντιν ἀλαθέα πάντα λέγοντα
 Ἀλκμήνα καλέσασα τέρας³ κατέλεξε νεοχμόν,
 καὶ νιν ὑποκρίνεσθαι, ὅπως τελέεσθαι ἔμελλεν,
 ἠνώγει· “ μῆδ’ εἴ τι θεοὶ νοέοντι πονηρόν,
 αἰδόμενος ἐμὲ κρύπτε· καὶ ὥς οὐκ ἔστιν ἀλύξαι
 ἀνθρώποις, ὅτι Μοῖρα κατὰ κλωστῆρος ἐπείγει.
 ἀλλ’⁴ Εὐηρεΐδα μάλα σε φρονέοντα διδάσκω.”
 τόσσο’ ἔλεγεν βασιλεία· ὃ δ’ ἀνταμείβετο τοίοις.⁵
 “ θάρσει ἀριστοτόκεια γύναι, Περσῆϊον αἶμα,
 θάρσει· μελλόντων δὲ τὸ λῳῖον ἐν φρεσὶ θέσσο.⁶
 ναὶ γὰρ ἐμῶν⁷ γλυκὺ φέγγος ἀποιχόμενον πάλαι
 ὄσσω,

¹ *P. Ant.* υποτι[] ² *P. Ant.* γηθοσύνα ³ *P. Ant.*: mss
 also χρέος ⁴ ἀλλ’ Ahr: mss μάντι (*P. Ant.*) or μάντιν ⁵ τοίοις
 Briggs: mss τοίως or τοίος ⁶ θέσσο E, cf. Sappho 78 and
 Nicias *A.P.* 9. 564: mss θέσθαι or omit ⁷ ἐμῶν E: mss ἐμόν
 292

THEOCRITUS XXIV, 50-75

Phoenician woman that had her sleeping over the mill, "rouse ye, strong-heart bondservants; the master cries:" and quickly forth came those bondservants with lamps burning every one, and lo! all the house was filled full of their bustling. And when they espied the suckling Heracles with the two beasts in the clutch of his soft little fingers, they clapped their hands and shouted aloud. There he was, showing the creeping things to his father Amphitryon and capering in his pretty childish glee; then laughing laid the dire monsters before his father's feet all sunken in the slumber of death. Then was Iphicles clipped aghast and palsied with fright to Alcmena's bosom, and the other child did Amphitryon lay again beneath the lamb's-wool coverlet, and so gat him back to bed and took up his rest.

The cocks at third crow were carolling the break of day, when he that never lied, the seer Teiresias, was called of Alcmena and all the strange thing told him. And she bade him give answer how it should turn out, and said "Even though the Gods devise us ill, I pray you hide it not from me in pity; for not even thus may man escape what the spindle of Fate drives upon him. But enough, son of Eueres; verily I teach the wise." At that he made the queen this answer: "Be of good cheer, O seed of Perseus, thou mother of noblest offspring; be of good cheer and lay up in thy heart the best hope of that which is to come. For I swear to you by the dear sweet light that is so long gone from my eyes, many the

"At that he made," etc.: P. Ant. has for l. 72 *ταν δ' Ενηρεϊτας τοιωδ' απαμ[είβετο μύθω]*

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πολλὰ Ἀχαιῶν μαλακὸν περὶ γούνατι νῆμα
 χειρὶ κατατρίψουσιν ἀκρέσπερον αἰείδουσαι
 Ἀλκμήναν ὀνομαστί, σέβας δ' ἔσῃ Ἀργεῖαισι.
 τοῖος ἀνὴρ ὅδε μέλλει ἐς οὐρανὸν ἄστρο φέροντα
 ἀμβαίνειν τεὸς υἱός, ἀπὸ στέρνων πλατὺς ἥρως, 80
 οὗ καὶ θηρία πάντα καὶ ἀνέρες ἥσσαντες ἄλλοι.
 δώδεκά οἱ τελέσαντι πεπρωμένον ἐν Διὸς οἰκῆν¹
 μόχθους, θνητὰ δὲ πάντα πυρὰ Τραχίνιος ἔξει·
 γαμβρὸς δ' ἀθανάτων κεκλήσεται, οἷ τάδ' ἐπῶρσαν
 κνώδαλα φωλεύοντα βρέφος διαδηλήτασθαι. 85
 ἀλλὰ γύναι πῦρ μὲν τοι ὑπὸ σποδοῦ εὐτυκον ἔστω, 88
 κώκανα δ' ἀσπαλάθου ξύλ' ἐτοιμάσατ' ἢ παλι-
 ούρου
 ἢ βάτου ἢ ἀνέμῳ δεδονημένον αἶον ἄχερδον 90
 καίτε δὲ τῶδ' ἀγρίαισιν ἐπὶ σχίζαισι δράκοντε
 νυκτὶ μέσα, ὅκα παῖδα κανεῖν τεὸν ἠθέλον αὐτοί.
 ἦρι δὲ συλλέξασα κόνιν πυρὸς ἀμφιπόλων τις
 ῥιψάτω εὖ μάλα πᾶσαν ὑπὲρ ποταμοῖο φέρουσα
 ῥωγάδας ἐς πέτρας ὑπερούριον, ἅψ δὲ νέεσθω²
 ἄστρεπτος· καθαρῶ δὲ πυρώσατε δῶμα θεεῖφ
 πρᾶτον, ἔπειτα δ' ἄλεσσι μεμιγμένον, ὥς νενό-
 μισται,
 θαλλῶ ἐπιρραίνειν ἐστεμμένῳ³ ἀβλαβὲς ὕδωρ·
 Ζηνὶ δ' ἐπιρρέξαι καθυπερτέρῳ ἄρσενά χοῖρον,
 δυσμενέων αἰεὶ καθυπέρτεροι ὥς τελέθοιτε." 100

¹ οἰκῆν Mus, P. *Ant.* οικην: mss οἰκῆς ² so Herm, P.
Ant.: mss νέεσθαι ³ ἐστεμμένῳ Schaefer: mss -ov

THEOCRITUS XXIV, 76-100

Achaean women that as they card the soft wool about their knees at even, shall sing hereafter of the name of Alcmena, and the dames of Argos shall do her honour of worship. So mighty a man shall in this your son rise to the star-laden heavens, to wit a Hero broad of breast, that shall surpass all flesh, be they man or be they beast. And 'tis decreed that having accomplished labours twelve, albeit all his mortal part shall fall to a pyre of Trachis, he shall go to dwell with Zeus, and shall be called in his marriage a son of the Immortals, even of them who despatched those venomous beasts of the earth to make an end of him in his cradle. But now, my lady, let there be fire ready for thee beneath the embers, and prepare ye dry sticks of bramble, brier, or thorn, or else of the wind-fallen twigs of the wild pear-tree; and with that fuel of wild wood consume thou this pair of serpents at midnight, even at the hour they chose themselves for to slay thy son. And betimes in the morning let one of thy hand-maids gather up the dust of the fire and take it to the river-cliff, and cast it, every whit and very carefully, out upon the river to be beyond your borders; and on her homeward way look she never behind her: next, for the cleansing of your house, first burn ye therein sulphur pure, and then sprinkle about it with a wool-wound branch innocent water mingled, as the custom is, with salt: and for an end offer ye a boar pig to Zeus pre-eminent, that so ye may ever remain pre-eminent above your enemies."

86 ἔσται δὲ τοῦτ' ἄμαρ, δπηνίκα νεβρὸν ἐν εὐνᾷ
καρχαρόδων σίνεσθαι ἰδὼν λύκος οὐκ ἐθέλησει.

These lines, rightly omitted by Briggs as due to a Christian interpolator, occur in P. Ant. (c. A.D. 500).

THE BUCOLIC POETS

φᾶ, καὶ ἔρωήσας ἐλεφάντινον ὄχετο δίφρον
Τειρεσίας πολλοῖσι βαρὺς περ ἔων ἐνιαυτοῖς.

Ἑρακλῆς δ' ὑπὸ ματρὶ νέον φυτὸν ὥς ἐν ἀλωᾷ
ἐτρέφετ' Ἀργεῖον κεκλημένος Ἀμφιτρύωνος.
γράμματα μὲν τὸν παῖδα γέρων Δίνος ἐξεδίδαξεν,
υἱὸς Ἀπόλλωνος μελεδωνεὺς ἄγρυπνος ἥρως,
τόξον δ' ἐντανύσαι καὶ ἐπὶ σκοπὸν εἶναι οὔστὸν
Εὐρυτος ἐκ πατέρων μεγάλαις ἀφνειὸς ἀρούραις.
αὐτὰρ αἰοιδὸν ἔθηκε καὶ ἄμφω χεῖρας ἔπλασσε
πυξίνα ἐν φόρμιγγι Φιλαμμονίδας Εὐμόλπος. 110
ὅσσα δ' ἀπὸ σκελέων ἔδρυστρόφοι Ἀργόθεν ἄνδρες
ἀλλήλους σφάλλοντι παλαίσμασιν, ὅσσά τε
πύκται

δεινοὶ ἐν ἰμάντεσσιν, ἃ τ' ἐς γαῖαν προπεσόντες
πάμμαχοι ἐξεύροντο σοφίσματα¹ σύμφορα τέχνη,
πάντ' ἔμαθ' Ἑρμείας διδασκόμενος παρά παιδί
Ἀρπαλύκῃ Φανοτῇ, τὸν οὐδ' ἂν τηλόθε λεύσσω
θαρσαλέως τις ἔμεινεν ἀεθλεύοντ' ἐν ἀγῶνι.
τοῖον ἐπισκύνιον βλοσυρῷ ἐπέκειτο προσώπῳ.

ἵππους δ' ἐξέλασασθαι ὑφ' ἄρματι, καὶ περὶ
νύσαν

ἀσφαλῆως κάμπτοντα τροχοῦ σύριγγα φυλάξαι, 120
Ἀμφιτρύων ὃν παῖδα φίλα φρονέων ἐδίδαξεν
αὐτός, ἐπεὶ μάλα πολλὰ θοῶν ἐξ ἥρατ' ἀγῶνων
Ἀργεῖ ἐν ἵπποβότῳ κειμήλια, καὶ οἱ ἀγαεῖς
δίφροι, ἐφ' ὧν ἐπέβαινε, χρόνῳ διέλυσαν ἰμάντας.
δούρατι δὲ προβολαίῳ ὑπ' ἀσπίδι νῶτον ἔχοντα
ἄνδρὸς ὀρέξασθαι ξιφέων τ' ἀνέχεσθαι ἀμυχμὸν,
κοσμῆσαι τε φάλαγγα λόχον τ' ἀναμετρήσασθαι
δυσμενέων ἐπιόντα καὶ ἱππήεσσι κελεῦσαι

¹ σοφίσματα Meineke: mss παλαίσματα

THEOCRITUS XXIV, 101-128

So spake Teiresias, and despite the weight of his many years, pushed back the ivory chair and was gone.

And Heracles, called now the son of Amphytryon of Argos, waxed under his mother's eye like a sapling set in a vineyard. Letters learned he of a sleepless guardian, a Hero, son of Apollo, aged Linus; and to bend a bow and shoot arrows at the mark, of one that was born to wealth of great domains, Eurytus; and he that made of him a singer and shaped his hand to the box-wood lyre, was Eumolpus, the son of Philammon. Aye, and all the tricks and falls both of the cross-buttockers of Argos, and of boxers skilly with the hand-strap, and eke all the cunning inventions of the catch-as-catch-can men that roll upon the ground, all these things learnt he at the feet of a son of Hermes, Harpalycus of Phanotè, whom no man could abide confidently in the ring even so much as to look upon him from aloof, so dread and horrible was the frown that sat on his grim visage.

But to drive horses in a chariot and guide the nave of his wheel safely about the turnpost, that did Amphytryon in all kindness teach his son himself; for he had carried off a multitude of precious things from swift races in the Argive grazing-land of steeds, and Time alone had loosed the harness from his chariots, seeing he kept them ever unbroken. And how to abide the cut and thrust of the sword or to lunge lance in rest and shield swung over back, how to marshal a company, measure an advancing squadron of the foe, or give the word to a troop of

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Κάστωρ ἰππελάτας δέδαεν, φυγὰς ἙΑργεος ἐλθών,¹
 ἥ² ποκα κλᾶρον ἄπαντα καὶ οἰνόπεδον μέγα Τυδεὺς 130
 ναῖε, παρ' Ἀδρήστοιο λαβὼν ἰππήλατον ἙΑργος.
 Κάστορι δ' οὔτις ὁμοῖος ἐν ἡμιθέοις πολεμιστῆς
 ἄλλος ἔην πρὶν γῆρας ἀποτρίψαι νεότητα.

ὦδε μὲν Ἡρακλῆα φίλα παιδεύσατο μήτηρ.
 εὐνὰ δ' ἥς τῷ παιδὶ τετυγμένα ἀγχόθι πατρὸς
 δέρμα λεόντειον μάλα οἱ κεχαρισμένον αὐτῷ,
 δεῖπνον δὲ κρέατ' ³ ὀπτά, καὶ ἐν κανέφ' μέγας ἄρτος
 Δωρικός· ἀσφαλέως κε φυτοσκάφον ἄνδρα κορέσ-
 σαι·

αὐτὰρ ἐπ' ἄματι τυννὸν ἄνευ πυρὸς αἶνυτο δόρπον.
 εἴματα δ' οὐκ ἀσκητὰ μέσας ὑπὲρ ἔννυτο κνύμας. . . 140)

¹ ἰππελάτας E: mss ἰππαλίδας for ἙΑργεος P. Ant. has ἙΑργοθεν ² so P. Ant. (corrected to φ): mss ὦ ποκα ³ κρέατ' E: cf. Il. 12. 311: mss κρέα τ' (P. Ant. κρεατ might be either)

THEOCRITUS XXIV, 129-140

horse—all such lore had he of horseman Castor, when he came an outlaw from Argos, where Tydeus had received that land of horsemen from Adrastus and held all Castor's estate and his great vineyard. And till such time as age had worn away his youth, Castor had no equal in war among all the demigods.

While Heracles' dear mother thus ordered his upbringing, the lad's bed was made him hard by his father's, and a lion-skin it was and gave him great delight; for meals, his breakfast was roast flesh, and in his basket he carried a great Dorian loaf such as might surely satisfy a delving man, but after the day's work he would make his supper sparely and without fire; and for his clothing he wore plain and simple attire that fell but a little below the knee. . . .¹

¹ See p. 287 n.

XXV.—HOW HERACLES SLEW THE LION

THIS Epic poem comprises three distinct parts, one of which still bears its separate title. It is not really a fragment, but pretends by a literary convention to be three "books" taken from an Odyssey, or rather Heracleia, in little. The first part, which bears the traditional stage-direction Heracles to the Husbandman, is concerned first with a description of the great farm of Augeias or Augeas, king of the Epeians of Elis—the same whose stables Heracles at another time cleaned out—put into the mouth of a garrulous old ploughman of whom Heracles has asked where he can find the king; then the old man undertakes to show the mysterious stranger the way, and as they draw near the homestead they have a Homeric meeting with the barking dogs. The second part bears the title The Visitation. In it we are told how the enormous herd of cattle given by the Sun to his child Augeas returned in the evening from pasture, how the king and his son Phyleus took Heracles to see the busy scene in the farmyard, and how Heracles encountered

THEOCRITUS XXV

the finest bull in the whole herd. In the third part, which has no traditional title, Heracles, accompanied by the king's son, is on his way to the town, and their conversation leads to Heracles' telling how he slew the Nemean lion. It has been doubted whether the poem is by Theocritus.

XXV.—[ΗΡΑΚΛΗΣ ΛΕΟΝΤΟΦΟΝΟΣ]

Τὸν δ' ὁ γέρων προσέειπε βοῶν ἐπίουρος ἀροτρεὺς
παυσάμενος ἔργοιο, τό οἱ μετὰ χερσὶν ἔκειτο·

ἔκ τοι ξεῖνε πρόφρων μυθήσομαι ὅσσ' ἐρεείνεις,
Ἑρμέω ἀζόμενος δεινὴν ὄπιν εἰνοδίοιο·

τὸν γάρ φασι μέγιστον ἐπουρανίων κεχολῶσθαι,
εἷ κεν ὁδοῦ ζαχρεῖον ἀνήνηταί τις ὁδίτην.

ποιῖναι μὲν βασιλῆος εὐτρίχες Αὐγείαιο
οὐ πᾶσαι βόσκονται ἵαν βόσιν οὐδ' ἓνα χῶρον·
ἀλλ' αἱ μὲν ῥα νέμονται ἐπ' ὄχθαις Εἰλίσσοντος,¹
αἱ δ' ἱερὸν θείοιο παρὰ ῥόον Ἀλφειοῖο, 10
αἱ δ' ἐπὶ Βουπρασίου πολυβότρυς, αἱ δὲ καὶ ὦδε·
χωρὶς δὲ σηκοὶ σφι τετυγμένοι εἰσὶν ἐκάσταις.
αὐτὰρ βουκολίοισι περιπλήθουσὶ περ ἔμπηγ
πάντεσσιν νομοὶ ὦδε τεθηλότες αἰὲν ἔασι
Μηνίου ἄμ μέγα τίφος, ἐπεὶ μελιηδέα ποίην
λειμῶνες θαλέθουσιν ὑπόδροσοι εἰαμεναί τε
εἰς ἄλλης, ἥ ῥα βόεσσι μένος κεραῆσιν ἀέξει.
αὐλὶς δὲ σφισιν ἦδε τεῆς ἐπὶ δεξιὰ χειρὸς
φαίνεται εὖ μάλα πᾶσα πέρην ποταμοῖο ῥέοντος
κείνη, ὅθι πλατάνιστοι ἐπηετανὰ πεφύασι 20
χλωρὴ τ' ἀγριέλαιος, Ἀπόλ·ωνος νομίοιο
ἱερὸν ἀγνόν, ξεῖνε, τελειοτάτοιο θεοῖο.
εὐθύς δὲ σταθμοὶ περιμήκεες ἀγροιώταις

¹ Εἰλίσσοντος Meineke: mss ἀμφ' ἐλίσσυντος

XXV.—[HOW HERACLES SLEW THE LION]

AND the old ploughman that was set over the kine ceased from the work he had in hand, and answered him, saying: "Sir, I will gladly tell you all you ask of me. Trust me, I hold the vengeance of Hermes o' the Ways in mickle awe and dread; for they say he be the wrathfullest God in Heaven an you deny a traveller guidance that hath true need of it.

King Augeas' fleecy flocks, good Sir, feed not all of one pasture nor all upon one spot, but some of them be tended along Heilisson, others beside divine Alpheüs' sacred stream, others again by the fair vineyards of Buprasium, and yet others, look you, hereabout; and each flock hath his several fold builded. But the herds, mark you, for all their exceeding number, find all of them their fodder sprouting ever around this great mere of river Menius; for your watery leas and fenny flats furnish honey-sweet grass in plenty, and that is it which swells the strength of the horned kine. Their steading is all one, and 'tis there upon your right hand beyond where the river goes running again; there where the outspreading platans and the fresh green wild-olive, Sir, make a right pure and holy sanctuary of one that is graciosest of all Gods, Apollo o' the Pastures. Hard by that spot there are builded rare and roomy quarters for us swains that

'goes running again': after leaving the mere.

THE BUCOLIC POETS

δέδμηνθ', οἱ βασιλῆι πολὺν καὶ ἀθέσφατον ὄλβον
 ῥυόμεθ' ἐνδυκέως, τριπόλοις σπόρον ἐν νειοῖσιν
 ἔσθ' ὅτε βάλλοντες καὶ τετραπόλοισιν ὁμοίως.

οὖρους μὲν ἴσασι φυτοσκάφοι ἀμπελοεργοί,¹
 ἐς ληνοὺς δ' ἰκνεῦνται, ἐπὴν θέρος ὥριον ἔλθῃ.
 πᾶν γὰρ δὴ πεδίον τόδ' ἐπίφρονος Αὐγείας,
 πυροφόροι τε γῆραι καὶ ἄλῳα δεινρήσσαι, 30
 μέχρις ἐπ' ἐσχατίας πολυπίδακος Ἀκρωρείης,
 ἃς ἡμεῖς ἔργοισιν ἐποιχόμεθα πρόπαν ἡμαρ,
 ἢ δίκη οἰκῶν, οἷσιν βίος ἔπλετ' ἐπ' ἀγροῦ.

ἀλλὰ σύ πέρ μοι ἐνίσπε, τό τοι καὶ κέρδιον αὐτῷ
 ἔσσεται, οὐτινος ὧδε κεχρημένος εἰλήλουθας.
 ἥε τι Αὐγείην ἢ καὶ δμῶων τινὰ κείνου
 δίξῃαι, οἳ οἱ ἔασιν; ἐγὼ δέ κε τοι σάφα εἰδὼς
 πάντα μάλ' ἐξείποιμ',² ἐπεὶ οὐ σέγε φημι κακῶν ἐξ
 ἔμμεναι οὐδὲ κακοῖσιν εἰκότα φύμεναι αὐτόν,
 οἷόν τοι μέγα εἶδος ἐπιπρέπει. ἦρά νυ παῖδες 40
 ἀθανάτων τοιοῖδε μετὰ θνητοῖσιν ἔασιν.'

τὸν δ' ἀπαμειβόμενος προσέφη Διὸς ὄκμιμος
 υἱός·

‘ναὶ γέρον Αὐγείην ἐθέλοιμί κεν ἀρχὸν Ἐπειῶν
 εἰσιδέειν· τοῦ γάρ με καὶ ἡγαγεν ἐνθάδε χρεῖω.
 εἰ δ' ὁ μὲν ἄρ κατὰ ἄστυ μένει παρὰ οἷσι πολίταις
 δήμου κηδόμενος, διὰ δὲ κρίνουσι θέμιστας,
 δμῶων δὴ τίνα πρέσβυ σύ μοι φράσον ἡγεμονεύσας,
 ὅστις ἐπ' ἀγρῶν τῶνδε γεραίτερος αἰσυμνήτης,
 ᾧ κε τὸ μὲν εἴποιμι, τὸ δ' ἐκ φαμένοιο πυθοίμην.
 ἄλλου δ' ἄλλον ἔθηκε θεὸς ἐπιδευέα φωτῶν.' 50

τὸν δ' ὁ γέρων ἐξαυτὶς ἀμείβετο δῖος ἀροτρεὺς,
 ‘ἀθανάτων ὧ ξεῖνε φραδῇ τινος ἐνθάδ' ἰκάνεις,

¹ ἀμπελοεργοί Wil : miss οἱ πολύτεργοι ² miss also ἀτρεκέως
 εἴποιμ'

THEOCRITUS XXV, 24-52

keep close watch over the king's so much and so marvellous prosperity; aye, we often turn the same fallows for the sowing three and four times in the year.

And as for the skirts of this domain, they are the familiar place of the busy vine-planters, who come hither to the vintage-home when the summer draweth to its end. Yea, the whole plain belongeth unto sapient Augeas, alike fat wheatfield and bosky vineyard, until thou come to the uplands of Acroreaia and all his fountæins; and in this plain we go to and fro about our labour all the day long as behoveth bondsmen whose life is upon the glebe.

But now pray tell me you, Sir,—as 'faith, it shall be to your profit—what it is hath brought you hither. Is your suit of Augeas himself, or of one of the bondsmen that serve him? I may tell you, even I, all you be fain to know, seeing none, I trow, can be of ill seeming or come of ill stock that makes so fine a figure of a man as you. Marry, the children of the Immortals are of such sort among mortal men."

To this the stalwart child of Zeus answered, saying: "Yea verily, gaffer, I would look upon Augeas the king of the Epeians; that which brings me hither is need of him. And so, if so be that caring for his people he abideth with them at the town to give judgment there, pray, father, carry me to one of the bondsmen that is elder and set in authority over these estates, unto whom I may tell what my suit is and have my answer of him. For 'tis God's will that one man have need of another."

And the gallant old ploughman answered him again: "Sure one of the Immortals, Sir," saith he,

THE BUCOLIC POETS

ὥς τοι πᾶν ὃ θέλεις αἶψα χρέος ἐκτετέλεσται.
 ὦδε γὰρ Αὐγείης, υἱὸς φίλος Ἑλίοιο,
 σφωϊτέρῳ σὺν παιδί, βίῃ Φυλῆος ἀγανοῦ·
 χθιζὸς γ' εἰλήλουθεν ἀπ' ἄστεος, ἡμασι πολλοῖς
 κτήσιν ἐποψόμενος, ἧ οἱ νῆριθμος ἐπ' ἀγρῶν·
 ὥς που καὶ βασιλεῦσιν ἐεΐδεται ἐν φρεσὶν ἧσιν
 αὐτοῖς κηδομένοισι σαώτερος ἔμμεναι οἶκος.
 ἀλλ' ἴομεν μάλα πρὸς μιν· ἐγὼ δέ τοι ἡγεμονεύσω 60
 αὐλιν ἐφ' ἡμετέρην, ἵνα κεν τέτμοιμεν ἄνακτα·

ὥς εἰπὼν ἡγεῖτο, νόῳ δ' ὄγε πόλλ' ἐμενοίνα,
 δέρμα τε θηρὸς ὀρῶν χειροπληθῇ τε κορύνῃ,
 ὀππότεν ὁ ξεῖνος· μεμόνει¹ δέ μιν αἰὲν ἔρεσθαι·
 ἂψ δ' ὅκνῳ ποτὶ χεῖλος ἐλάμβανε μῦθον ἰόντα,
 μή τί οἱ οὐ κατὰ καιρὸν ἔπος προτιμυθῆσαιτο
 σπερχομένου· χαλεπὸν δ' ἐτέρου νόον ἰδμεναι
 ἀνδρός.

τοὺς δὲ κύνες προσιόντας ἀπόπροθεν αἶψ'
 ἐνόησαν,
 ἀμφοτέρων ὁδμῇ τε χροὸς δούπῳ τε ποδοῖν.
 θεσπέσιον δ' ὑλάοντες ἐπέδραμον ἄλλοθεν ἄλλος 70
 Ἀμφιτρωνιάδῃ Ἡρακλεί· τὸν δὲ γέροντα
 ἀχρεῖον κλάζον τε περισσαινόν θ' ἐτέρωθεν.
 τοὺς μὲν ὄγε λάεσσιν ἀπὸ χθονὸς ὅσσον ἀείρων
 φευγέμεν ἂψ ὀπίσω δειδίσσετο, τρηχὺ δὲ φωνῇ
 ἡπείλει μάλα πᾶσιν, ἐρητύσασκε δ' ὑλαγμοῦ,
 χαίρων ἐν φρεσὶν ἧσιν, ὀθούνεκεν αὐλιν ἔρυντο
 αὐτοῦ γ' οὐ παρεόντος· ἔπος δ' ὄγε τοῖον ἔειπεν·

¹ μεμόνει Buttman: mss μέμοιγε, μέμονε, μέμαεν

THEOCRITUS XXV, 53-77

"hath sent you this way, so quickly come you by all you would. Augeas child of the Sun is here, and that piece of strength, his son the noble Phyleus, with him. 'Twas only yesterday he came from the town for to view after many days the possessions he hath without number upon the land. For in their hearts, 'faith, your kings are like to other men; they wot well their substance be surer if they see to it themselves. But enough; go we along to him. I will show you the way to our steading, and there it is like we find him."

With this he led on, musing as well he might concerning the skin of a beast he saw the stranger clad in, and the great club that filled his grasp, and whence he might be come; aye, and was minded and minded again to ask him right out, but ever took back the words that were even upon his tongue, for fear he should say him somewhat out of season, he being in that haste; for 'tis ill reading the mind of another man.

Now or ever they were come nigh, the dogs were quickly aware of their coming, as well by the scent of them as by the sound of their footfalls, and made at Heracles Amphitryoniad from this, that, and every side with a marvellous great clamour; and the old man, they bayed him likewise, but 'twas for baying's sake, and they fawned him about on the further side. Then did gaffer with the mere lifting stones from off the ground fray them back again and bespake them roughly and threateningly, every one, to make them give over their clamour, howbeit rejoicing in his heart that the steading should have so good defenders when he was away; and so upspake and

THE BUCOLIC POETS

‘ὦ πόποι, οἶον τοῦτο θεοὶ ποίησαν ἄνακτες
 θηρίον ἀνθρώποισι μετέμμεναι, ὥς ἐπιμηθές.¹
 εἴ οἱ καὶ φρένες ὧδε νοήμονες ἔνδοθεν ἦσαν, 80
 ἦδει δ’, ὦ τε χρὴ χαλεπαινέμεν ὦ τε καὶ οὐκί,
 οὐκ ἂν οἱ θηρῶν τις ἐδήρισεν περὶ τιμῆς·
 νῦν δὲ λίην ζάκοτόν τε καὶ ἄρρηγες γένετ’ αὐτῶς.
 ἦ ῥα, καὶ ἐσσυμένως ποτὶ τωὺλίον ἴξον ἰόντες.

ΕΠΙΠΛΗΗΣΙΣ

Ἡέλιος μὲν ἔπειτα ποτὶ ζόφον ἔτραπεν² ἵππους
 δειέλον ἡμαρ ἄγων· τὰ δ’ ἐπήλυθε πύονα μῆλα
 ἐκ βοτάνης ἀνιόντα μετ’ αὐλία τε σηκούς τε.
 αὐτὰρ ἔπειτα βόες μύλα μυρίαὶ ἄλλαι ἐπ’ ἄλλαις
 ἐρχόμεναι φαίνονθ’ ὥσεί νέφη ὕδατόεντα,
 ἄσσα τ’ ἐν οὐρανῷ εἰσιν ἐλαυνόμενα προτέρωσε 90
 ἢ ἐν νότοιο βίῃ ἢ ἐν Ὀρηκὸς βορέας·
 τῶν μὲν τ’ οὐτὶς ἀριθμὸς ἐν ἡέρι γίνετ’ ἰόντων,
 οὐδ’ ἄνυσις· τόσα γάρ τε μετὰ προτέροισι κυλίνδει
 ἰς ἀνέμον, τὰ δέ τ’ ἄλλα κορύσσεται αὐτὶς ἐπ’
 ἄλλοις·

τόσσ’ αἰεὶ μετόπισθε βοῶν ἐπὶ βουκόλῳ ἦει.
 πᾶν δ’ ἄρ’ ἐνεπλήσθη πεδίων, πᾶσαι δὲ κέλευθοι
 ληίδος ἐρχομένης, στείνοντο δὲ πύονες ἀγροὶ
 μυκηθμῷ· σηκοὶ δὲ βοῶν ρεῖα πλήσθησαν
 εἰλιπόδων, οἷες δὲ κατ’ αὐλὰς³ ὑλίζοντο.

ἔνθα μὲν οὐτὶς ἔκηλος ἀπειρεσίῳ περ ἑόντων 100
 εἰστήκει παρὰ βουσὶν ἀνὴρ κεχρημένος ἔργου·

¹ ἐπιμηθές Musurus: mss -θεὺς
 ἡγαγεν ³ Wil. αὐλίας

² ἔτραπεν Mus: mss

THEOCRITUS XXV, 78-101

said: "Lord! what a fiery inconsiderate beast is here made by the high Gods to be with man! If there were but as great understanding within him, and he knew with whom to be angered and whom to forbear, there's no brute thing might claim such honour as he; but it may not be, and he's nought but a blusterer, wild and uncouth." This said, they quickened their steps and passed on and came to the steading.

THE VISITATION

Now had the sun turned his steeds westward and brought evening on, and the fat flocks had left the pastures and were come up among the farmyards and folds. Then it was that the cows came thousand upon thousand, came even as the watery clouds which, be it of the Southwind or the Northwind out of Thrace, come driving forward through the welkin, till there's no numbering them aloft nor no end to their coming on, so many new doth the power of the wind roll up to join the old, row after row rearing crest ever upon crest—in like multitude now came those herds of kine still up and on, up and on. Aye, all the plain was filled, and all the paths of it, with the moving cattle; the fat fields were thronged and choked with their lowing, and right readily were the byres made full of shambling kine, while the sheep settled themselves for the night in the yards.

Then of a truth, for all there were hinds without number, stood there no man beside those cattle idle for want of aught to do; but here was one took

"fiery inconsiderate": the Greek word means 'one that acts first and thinks afterwards'; see *Class. Rev.* 1913. 73.

THE BUCOLIC POETS

ἀλλ' ὃ μὲν ἀμφὶ πόδεσσιν εὐτμήτοισιν ἱμάσι
καλοπέδιλ' ἀράρισκε παρασταδὸν ἐγγὺς ἀμέλγειν,
ἄλλος δ' αὖ νέα τέκνα φίλας ὑπὸ μητέρας¹ ἵει
πινέμεναι λιαροῖο μεμαότα πάγχυ γάλακτος,
ἄλλος ἀμόλγιον εἶχ', ἄλλος τρέφε πίονα τυρόν,
ἄλλος ἐσῆγεν ἔσω ταύρους δίχα θηλειῶν.

Αὐγείης δ' ἐπὶ πάντας ἰὼν θηεῖτο βοαύλους,
ἦντινὰ οἱ κτεάνων κομιδὴν ἐτίθεντο νομῆες,
σὺν δ' υἱὸς τε βίη τε βαρύφρονος Ἡρακλῆος 110
ὠμάρτευν βασιλῇ διερχομένῳ μέγαν ὄλβον.

ἐνθα καὶ ἄρρηκτόν περ ἔχων ἐν στήθεσι θυμὸν
Ἀμφιτρωνιάδης καὶ ἀρηρότα νωλεμές αἰεὶ
ἐκπάγλως θαύμαζε θεοῦ² τόγε μυρίον ἔδινον
εἰσορόων. οὐ γάρ κεν ἔφασκέ τις οὐδὲ ἐώλπει
ἀνδρὸς ληίδ' ἐνὸς τόσσην ἔμεν οὐδὲ δέκ' ἄλλων,
οἷτε πολύρρηνες πάντων³ ἔσαν ἐκ βασιλῆων.

Ἡέλιος δ' ὦ παιδὶ τόγ' ἔξοχον ὥπασε δῶρον,
ἀφνειὸν μήλοισι περὶ πάντων ἔμμεναι ἀνδρῶν,
καὶ ῥά οἱ αὐτὸς ὄφελλε διαμπερέως βοτὰ πάντα 120
ἐς τέλος· οὐ μὲν γάρ τις ἐπήλυθε νοῦσος ἐκείνου
βουκολίοις, αἵτ' ἔργα καταφθείρουσι⁴ νομῶν,
αἰεὶ δὲ πλέονες κερααὶ βόες, αἰὲν ἀμείνους
ἐξ ἔτεος γίνοντο μάλ' εἰς ἔτος· ἦ γὰρ ἅπασαι
ζωοτόκοι τ' ἦσαν περιώσια θηλυτόκοι τε.

ταῖς δὲ τριηκόσιοι ταῦροι συνάμ' ἐστιχόωντο
κνήμαργοί θ' ἑλικές τε, διηκόσιοι γέ μιν ἄλλοι

¹ thus Mus: mss φίλαις ὑπὸ μητράσιν ² θεοῦ Wil: mss
θεῶν ³ Κηοχ πάπων ⁴ καταφθείρουσι Mus: mss -φθίνουσι

THEOCRITUS XXV, 102-127

thongs cut straight and true and had their feet to the hobbles for to come at the milking; here was another took thirsty yeanlings and put them to drink of their dams' sweet warm milk; this again held the milking-pail, and that did curd the milk for a good fat cheese, and yonder was one a-bringing in the bulls apart from the heifers. Meanwhile King Augeas went his rounds of the byres to see what care his herdsmen might have of his goods; and through all that great wealth of his there went with him his son also, and grave-minded Heracles in his might.

And now, albeit he was possessed within him of a heart of iron ever and without ceasing unmoved, the child of Amphitryon fell marvellously a-wondering, as well he might, when he saw the unnumbered bride-gift of the God. Indeed, no man would have said, nay, nor thought, that so many cattle could belong to ten men, let alone one; and those ten must needs have been rich in sheep and oxen beyond any kings.¹ For the Sun did give him that was his child a most excellent gift, to wit to be the greatest master of flocks in the world; and what is more, himself did make them all to thrive and prosper unceasingly without end, for of all the distempers that destroy the labours of a keeper of oxen never came there one upon that man's herds, but rather did his horned dams wax ever year in year out both more in number and better in kind, being never known to cast their young and all passing good bringers of cow-calves.

Moreover there went with them three hundred bulls, white-shanked and crump-horned, and other

¹ or by inheritance from kingly grandsires

THE BUCOLIC POETS

φοίνικες· πάντες δ' ἐπιβήτορες οἷγ' ἔσαν ἤδη.
 ἄλλοι δ' αὖ μετὰ τοῖσι δυνώδεκα βουκολέοντο
 ἱεροὶ Ἡελίοιο· χρόνῳ δ' ἔσαν ἡὔτε κύκνοι 130
 ἀργησταί, πᾶσιν δὲ μετέπρεπον εἰλιπόδεσιν·
 οἳ καὶ ἀτιμαγέλαι βόσκοντ' ἐριθηλέα ποιήν
 ἐν νομῷ, ὧδ' ἔκπαγλον ἐπὶ σφίσι γαυριόωντο.¹
 καὶ ῥ' ὁπότ' ἐκ λασίοιο θοοὶ προγενοίατο θῆρες
 ἐς πεδῖον δρυμοῖο βοῶν ἔνεκ' ἀγρομενύων,²
 πρῶτοι τοίγε μάχηνδε κατὰ χροὸς ἦσαν ὁδμήν,
 δεινὸν δ' ἐβρυχῶντο φόνον λεῦσσόν τε προσώπῳ.

τῶν μὲν τε προφέρεσκε βίηφι τε καὶ σθένει ᾧ
 ἦδ' ὑπεροπλίῃ Φαέθων μέγας, ὃν ῥα βοτῆρες
 ἰστέρι πάντες εἶσκον, ὁθύνεκα πολλὸν ἐν ἄλλοις 140
 βουσὶν ἰὼν λάμπεσκεν, ἀρίζηλος δ' ἐτέτυκτο.
 ὃς δὴ τοι σκύλος αὖτον ἰδὼν χαροποῖο λέοντος
 αὐτῷ ἔπειτ' ἐπόρουσεν εὐσκόπῳ Ἡρακλῆι
 χρίμψασθαι ποτὶ πλευρὰ κάρη στιβαρόν τε
 μέτωπον.

τοῦ μὲν ἄναξ προσιόντος ἐδρίξατο χειρὶ παχείῃ
 σκαιοῦ ἄφαρ κέραος, κατὰ δ' αὐχένα νέρθ' ἐπὶ γαίης
 κλάσσε βαρύν περ ἔοντα, πάλιν δέ μιν ὥσεν ὀπίσσω
 ὦμῳ ἐπιβρίσας· ὁ δὲ οἱ περὶ νεῦρα τανυσθεὶς
 μῶν ἐξ ὑπάτοιο βραχίονος ὀρθὸς ἀνέστη.
 θαύμαζεν δ' αὐτός τε ἄναξ υἱός τε δαΐφρων 150
 Φυλεὺς οἷ τ' ἐπὶ βουσὶ κορωνίσιν βουκόλοι ἄνδρες,
 Ἀμφιτρυωνιάδαο βίην ὑπέροπλον ἰδόντες.

Τὼ δ' εἰς ἄστνυ λιπόντε κατ' αὐτόθι πίνοντας ἀγροὺς
 ἐστιχέτην, Φυλεὺς τε βίῃ θ' Ἡρακληείῃ.

¹ mss also γαυριόωντες ² ἀγρομενύων E, opposed to ἀτι-
 μαγέλαι (l. 132); cf. Od. 16. 3 which the writer had before

THEOCRITUS XXV, 128-154

two hundred dun, and all leapers grown; and over and above these, there was a herd of twelve sacred to the Sun, and the colour of them glistening white like a swan, so that they did outshine all shambling things; and what is more, they were lone-grazers all in the springing pastures, so marvellous proud were they and haughty; and the same, when swift beasts of the field came forth of the shag forest after the kine that went in herds, ever at the smell of them would out the first to battle, bellowing dreadfully and glancing death.

Now of these twelve the highest and mightiest both for strength and mettle was the great Lucifer, whom all the herdsmen likened to that star, for that going among the other cattle he shined exceeding bright and conspicuous; and this fellow, when he espied that tanned skin of a grim lion, came at the watchful wearer of it for to have at his sides with his great sturdy front. But my lord up with a strong hand and clutched him by the left horn and bowed that his heavy neck suddenly downward, and putting his shoulder to't had him back again; and the muscle of his upper arm was drawn above the sinews till it stood on a heap. And the king marvelled, both he and his son the warlike Phyleus, and the hinds also that were set over the crump-horned kine, when they beheld the mettlesome might of the child of Amphitryon.

Then did Phyleus and Heracles the mighty leave the fat fields behind them and set out for the town.

him at ll. 68 ff: mss ἀγροεργῶν (or πρoτεργῶν), but the cattle were not wild.

THE BUCOLIC POETS

ὅππως τ' εὐνδρον Νεμέης εἰσήλυθε χῶρον·
οὐ μὲν γάρ κε τοσόνδε κατ' Ἀπίδα κνώδαλον
εὖροις

ἰμείρων ἰδέειν, ἐπεὶ οὐ μάλα τηλίκᾳ βόσκει,
ἀλλ' ἄρκτους τε σύας τε λύκων τ' ὀλοφώϊον ἔθνος.
τῷ καὶ θαυμάζεσκον ἀκούοντες τότε μῦθον·
οἱ δέ νυ καὶ ψεύδεσθαι ὁδοιπόρον ἀνὲρ' ἔφαντο
γλώσσης μαψιδίοιο χαριζόμενον παρεούσιν.”

ὥς εἰπὼν μέσσης ἐξηρώησε κελεύθου
Φυλεύς, ὅφρα κιοῦσιν ἅμα σφισὶν ἄρκιος εἴη,
καὶ ῥά τε ῥήϊτερον φαμένου κλύοι Ἥρακλῆος·
ὃς μιν ὁμαρτήσας τοίῳ προσελέξατο μύθῳ·

“ὦ Αὐγηιάδῃ, τὸ μὲν ὅττι με πρῶτον ἀνῆρεν,
αὐτὸς καὶ μάλα ῥεῖα κατὰ στάθμην ἐνόησας.
ἀμφὶ δέ σοι τὰ ἕκαστα λέγοιμί κε τοῦδε πελώρου
ὅππως ἐκράανθεν, ἐπεὶ λελίσσαι ἀκούειν,
νόσφιν γ' ἢ ὅθεν ἦλθε· τὸ γὰρ πολέων περ ἑόντων
Ἀργεῖων οὐδεὶς κεν ἔχοι σάφα μυθήσασθαι·
οἶον δ' ἀθανάτων τίν' εἴσκομεν ἀνδράσι πῆμα
ἱρῶν μηνίσαντα Φορωνήεσσιν ἐφεῖναι.

πάντας γάρ πισῆας ἐπικλύζων ποταμὸς ὥς
λῆς ἄμοτον κεράϊζε, μάλιστα δὲ Βεμβιναίους
οἱ ἔθεν ἀγχόμοροι προσναῖον ἀτλητοπαθεῦντες.¹

τὸν μὲν ἐμοὶ πρῶτιστα τελεῖν ἐπέταξεν ἄεθλον
Εὐρυσθεύς, κτεῖναι δέ μ' ἐφίετο θηρίον αἰνόν.
αὐτὰρ ἐγὼ κέρας ὑγρὸν ἐλὼν κοίλῃν τε φαρέτρην
ἰὼν ἐμπλείην νεόμην, ἐτέρηφι δὲ βάκτρον
εὐπαγὲς αὐτόφλοιοι ἐπηρεφέος κοτίνιοι
ἔμμητρον, τὸ μὲν αὐτὸς ὑπὸ ζαθέῳ Ἑλικῶνι

¹ προσναῖον: mss also ναῖον ἀτλητοπαθεῦντες E: mss
ἀτλητα παθέοντες or παθύντες

THEOCRITUS XXV, 182-209

he came to be dwelling in the well-watered vale of Nemea; for I ween you shall not find such a creature as that if you would, the Apian lands around, seeing they breed not anything so huge, but only the bear and the boar and the fell wolf. Therefore, also did they wonder that heard that tale; indeed they said the traveller lied with intent to pleasure the company with an idle tongue."

With these words Phyleus bent him sidelong from the midst of the road both to make room enough for them twain to go together, and that he might the easier hear what Heracles had to say. Who now came abreast of him, and "Son of Augeas" quoth he, "your former question you have answered yourself, readily and aright; but of this monster, being you so desire it, I will tell you how it all fell out every whit, save whence he came; for not one man in all Argos can speak certainly to that; only were we persuaded it was some God sent him to vex the children of Phoroneus because he was wroth concerning some sacrifices. For all the lowlanders were whelmed with him as he had been a river in flood; he plundered them all without cloy or surfeit, but most of all the people of Bembina, whose borders to their very great and intolerable misfortune marched with his.

Now this did Eurystheus make my very first task; he charged me to slay that direful beast. So I took with me my supple bow and a good quiverful of arrows, and in the other hand a stout cudgel, made, without peeling or pithing, of a shady wild-olive which myself had found under holy Helicon and torn up

"the Apian lands": the Peloponnese.

THE BUCOLIC POETS

εὐρών σὺν πυκινῇσιν ὀλοσχερὲς ἔσπασα ρίζαις. 210
 αὐτὰρ ἐπεὶ τὸν χῶρον, ὅθι λῖς ἦεν, ἵκανον,
 δὴ τότε τόξον ἐλὼν στρεπτήν ἐπέλασσα κορώϊη
 νευρεῖην, περὶ δ' ἰὼν ἐχέστονον εἴθαρ ἔβησα.
 πάντῃ δ' ὅσσε φέρων ὀλοὸν τέρας ἐσκοπίαζον,
 εἴ μιν ἐσαθρήσαιμι πάρος τί με κείνον ιδέσθαι.
 ἡματος ἦν τὸ μειρηγύ, καὶ οὐδέ περ ἵχνια τοῖο¹
 φρασθῆναι δυνάμην οὐδ' ὠρυγμοῖο πυθέσθαι.
 οὐδὲ μὲν ἀνθρώπων τις ἦν ἐπὶ βουσὶ καὶ ἔργοις
 φαινόμενος σπορίμοιο δι' αὐλακος, ὄντιν' ἐροίμην·
 ἀλλὰ κατὰ σταθμοὺς χλωρὸν δέος εἶχεν ἕκαστον. 220
 οὐ μὴν πρὶν πόδας ἔσχον ὄρος τανύφυλλον ἐρευνῶν,
 πρὶν ιδέειν ἀλκῆς τε μεταυτίκα πειρηθῆναι.

ἦτοι δ' μὲν σήραγγά προδείελος ἔστιχεν εἰς ἣν,
 βεβρωκῶς κρειῶν τε καὶ αἵματος, ἀμφὶ δὲ χαίτας
 αὐχμηρὰς πεπάλακτο φόνῳ χαροπὸν τε πρόσωπον
 στήθεά τε, γλώσση δὲ περιλιχμᾶτο γένειον.
 αὐτὰρ ἐγὼ θάμνοισιν ἄφαρ σκιεροῖσιν ἐκρύφθην
 ἐν τρίβῳ ὑλήεντι δεδεγμένος ὀππόθ' ἵκοιτο,
 καὶ βάλλον ἄσσον ἰόντος ἀριστερὸν ἐς κενεῶνα
 τηϋσίως· οὐ γάρ τι βέλος διὰ σαρκὸς ὄλισθεν 230
 ὀκρίεν, χλωρῇ δὲ παλίσσυτον ἔμπεσε ποίη.
 αὐτὰρ ὁ κράτα δαφνοῖν ἀπὸ χθονὸς ὦκ' ἐπάειρε
 θαμβήσας, πάντῃ δὲ διέδρακεν ὀφθαλμοῖσι
 σκεπτόμενος, λαμυροὺς δὲ χανὼν ὑπέδειξεν ὁδόν-
 τας.²

τῷ δ' ἐγὼ ἄλλον οἷστον ἀπὸ νευρῆς προΐαλλον
 ἀσχαλῶν, ὃ μοι ὁ³ πρὶν ἐτώσιος ἔκφυγε χειρός·
 μεσσηγὺς δ' ἔβαλον στηθέων, ὅθι πνεύμονος ἔδρη.

¹ οὐδέ περ Cholmeley : mss οὐδ' ἔπη or οὐδενός mss also τοῖα ² mss also ὑπ' ὀδόντας ἔφαινε ³ δ Hermann : mss ὅτι, ὡς, ὅς ὁ added by Hermann

THEOCRITUS XXV, 210-237

whole and complete with all her branching roots; and so forth and made for those parts where the lion was. Whither when I was come, I took and tipped my string, and straightway notched a bearer of pain and grief, and fell a-looking this way and that way after the pestilent monster, if so be I might espy him ere he should espy me. 'Twas midday now, yet could I nowhere mark his track nor hear his roaring; neither was there any man set over a plough-team and the toil of the seed-furrow that I could see and ask of him, seeing pale wan fear kept every man at the farmstead. Howbeit, I never gave over to search the leafy uplands till I should behold him and put my strength speedily to the test.

Now towards evening he came his ways unto his den full fed both of flesh and gore, his tangled mane, his grim visage and all his chest spattered with blood, and his tongue licking his chaps. To waylay him I hid myself quickly in a brake beside the woody path, and when he came near let fly at his left flank. But it availed me not; the barbed shaft could not pass the flesh, but glanced and fell on the fresh green sward. Astonied, the beast lift suddenly up his gory head, and looked about him and about, opening his mouth and showing his gluttonous teeth; whereupon I sped another shaft from the string (for I took it ill that the first had left my hand to no purpose), and smote him clean in the middle of the chest where

THE BUCOLIC POETS

ἀλλ' οὐδ' ὥς ὑπὸ βύρσαν ἔδου πολυώδυνος ἰός,
ἀλλ' ἔπεσε προπάροιθε ποδῶν ἀνεμώλιος αὐτως.

τὸ τρίτον αὖ μέλλεσκον ἀσώμενος ἐν φρεσὶν
αἰνῶς

240

αὐερύειν· ὁ δέ μ' εἶδε περιγληνώμενος ὄσσοις
θῆρ ἄμοτος, μακρὴν δὲ περ' ἰγνύησιν ἔλιξε
κέρκον, ἄφαρ δὲ μάχης ἐμνήσατο· πᾶς δέ οἱ αὐχὴν
θυμοῦ ἐνεπλήσθη, πυρσαὶ δ' ἔφριξαν ἔθειραι
σκυζομένῳ, κυρτὴ δὲ ῥάχισ γένετ' ἡὔτε τόξον,
πάντοθεν εἰλυθέντος ὑπὸ λαγόνας τε καὶ ἰξύν.

ὥς δ' ὅταν ἄρματοπηγὸς ἀνὴρ πολέων ἴδρις ἔργων
ὄρπηκας κάμπτησιν ἐρινεοῦ εὐκεάτοιο,¹

θάλψας ἐν πυρὶ πρῶτον, ἐπαξονίῳ κύκλα δίφρῳ,

τοῦ μὲν ὑπὲκ χειρῶν ἔφυγεν τανύφλοιος ἐρινεὸς

250

καμπτόμενος, τηλοῦ δὲ μῆ πῆδησε σὺν ὀρμῇ·

ὥς ἐπ' ἐμοὶ λῖς αἰνὸς ἀπόπροθεν ἀθρόος ἄλτο

μαιμώνων χροὸς ἄσαι· ἐγὼ δ' ἐτέρηφι βέλεμνα

χειρὶ προεσχεθόμην καὶ ὑπ' ὤμων δίπλακα λώπην,

τῇ δ' ἐτέρῃ ῥόπαλον κόρσης ὑπὲρ αὖον ἀείρας

ἤλασα κακὴν κεφαλῆς, διὰ δ' ἄνδιχα τρηχὺν ἔαξα

αὐτοῦ ἐπὶ λασίῳ καρῆατος ἀγριέλαιον

θηρὸς ἀμαιομακέτοιο· πέσεν δ' ὄγε πρὶν ἔμ' ἰκέσθαι

ὑψόθεν ἐν γαίῃ, καὶ ἐπὶ τρομεροῖς ποσὶν ἔσθη

νευστάζων κεφαλῇ· περὶ γὰρ σκότος ὅσσε οἱ ἄμφω

260

ἦλθε, βίῃ σεισθέντος ἐν ὀστέῳ ἐγκεφάλαιο.

τὸν μὲν ἐγὼν ὀδύνησι παραφρονέοντα βαρεῖαις
νωσάμενος, πρὶν αὖτις ὑπότροπον ἀμπνυνθῆναι,
αὐχένος ἀρρήκτοιο παρ' ἰνίον ἤλασα² προφθῆς,
ρίψας τόξον ἔραζε πολύρραπτόν τε φαρέτρην·

¹ mss also εὐκάμπτοιο

² ἤλασα: mss also ἔφθασα

THEOCRITUS XXV, 238-265

the lungs do lie. But nay; not even so was the hide of him to be pierced by the sore grievous arrow; there it fell vain and frustrate at his feet.

At this I waxed exceeding distempered and made to draw for the third time. But, ere that, the ravening beast rolled around his eyes and beheld me, and lashing all his tail about his hinder parts bethought him quickly of battle. Now was his neck brimming with ire, his tawny tresses an-end for wrath. his chine arched like a bow, as he gathered him up all together unto flank and loin. Then even as, when a wainwright, cunning man, takes the seasoned wild-fig boughs he hath warmed at the fire and bends them into wheels for an axled chariot, the thin-rinded figwood escapes at the bending from his grasp and leaps at one bound afar, even so did that direful lion from a great way off spring upon me, panting to be at my flesh. Then it was that with the one hand I thrust before me the cloak from my shoulders folded about my bunched arrows, and with the other lift my good sound staff above my head and down with it on his crown, and lo! my hard wild-olive was broke clean in twain on the mere shaggy pate of that unvanquishable beast. Yet as for him, or ever he could reach me he was fallen from the midst of his spring, and so stood with trembling feet and wagging head, his two eyes being covered in darkness because the brains were all-to-shaken in the skull of him.

Perceiving now that he was all abroad with the pain and grief of it, ere he might recover his wits I cast my bow and my broidered quiver upon the ground and let drive at the nape of that massy

THE BUCOLIC POETS

ἡγῃχον δ' ἐγκρατέως στιβαρὰς σὺν χεῖρας ἐρείσας
 ἐξόπιθεν, μὴ σάρκας ἀποδρύνῃ οὐνύχεσσι,
 πρὸς δ' οὐδας πτέρνησι πόδας στερεῶς ἐπίζον
 οὐραίους¹ ἐπιβάς, πλευρῇσί τε μῆρ' ἐφύλασσον,
 μέχρῃς οὐ ἐξετάνυσσα βραχίονος² ὀρθὸν αἰέρας 270
 ἄπνευστον, ψυχὴν δὲ πελώριος ἔλλαβεν³ "Αἰδης.

καὶ τότε δὴ βούλευον, ὅπως λασιαύχενά βύρσαν
 θηρὸς τεθνεώτος ἀπὸ μελέων ἐρυσαιμένην,
 ἀργαλέον μάλα μόχθον, ἐπεὶ οὐκ ἦν οὔτε⁴ σιδήρῳ
 οὔτε λίθοις τμητῇ⁵ πειρωμένῳ οὐδέ μιν ὕλη.
 ἔνθα μοι ἀθανάτων τις ἐπὶ φρεσὶ θῆκε νοῆσαι
 αὐτοῖς δέρμα λέοντος ἀνασχίζειν οὐνύχεσσι.
 τοῖσι θοῶς ἀπέδειρα, καὶ ἀμφεθέμην μελέεσσιν
 ἔρκος ἐνναλίου ταμεσίχρους ἰωχμοῖο.

οὗτός τοι Νεμέου γένετ' ὦ φίλε θηρὸς ὄλεθρος, 280
 πολλὰ πάρος μῆλοις τε καὶ ἀνδράσι κήδεα θέντος."

¹ mss also οὐραίου and οὐραίη ² mss also μέχρι οὐ Ε :
 mss οἱ mss and Musurus also βραχίονας and -να ³ mss
 also ἔλλαχεν ⁴ ἦν οὔτε Wil : mss ἔσκε ⁵ thus Meineke:
 mss τμητῇ οὐδὲ λίθοις

neck. Then from the rear, lest he should tear me with his talons, I gat my arms about his throat, and treading his hind-paws hard into the ground for to keep the legs of them from my sides, held on with might and main till at length I could rear him backward by the foreleg, and so stretched him strangled on the ground, and vasty Hades received his spirit.

That done, I fell a-pondering how I might flay me off the dead beast's shag-neckèd skin. 'What a task!' thought I; for there was no cutting that, neither with wood nor with stone nor yet with iron. At that moment one of the Immortals did mind me I should cut up the lion's skin with the lion's talons. So I to it, and had him flayed in a trice, and cast the skin about me for a defence against the havoc of gashing war.

Such, good friend, was the slaying of the Lion of Nemea, that had brought so much and sore trouble both upon man and beast."

XXVI.—THE BACCHANALS

THIS poem was probably written in honour of the initiation of a boy of nine into the mysteries of Dionysus by a mock slaying-rite. That young children were initiated into these mysteries is clear from a poem of Antistius in the *Anthology*, which may have been written for a similar occasion ; and in Callimachus Artemis asks that her maiden attendants shall be nine years old.¹ In this poem the father describes the slaying of Pentheus by his mother, and takes credit to himself for following her example. The slaying of the boy is the bringing of him to Dionysus, even as the eagles made Ganymede immortal by bringing him to Zeus. The poem is almost certainly not by Theocritus, but such poems may well have figured in the competitions mentioned in line 112 of the Ptolemy.

¹ Antist. *Anth. Pal.* 11. 40, Callim. 3. 14, quoted by Cholmeley.

XXVI.—ΛΗΝΑΙ Η ΒΑΚΧΑΙ

Ἴνῳ καὶ ὕτονόα χαῖ μαλοπάρανος Ἀγαυά
 τρεῖς θιάσως ἐς ὄρος τρεῖς ἄγαγον αὐταὶ ἐοῖσαι.
 χαῖ μὲν ἀμερξάμεναι λασίας δρυὸς ἄγρια φύλλα
 κισσόν τε ζῶοντα καὶ ἄσφόμελον τὸν ὑπὲρ γῆς
 ἐν καθαρῷ λειμῶνι κάμον δυοκαίδεκα βωμῶς,
 τὼς τρεῖς τῇ Σεμέλῃ, τὼς ἐννέα τῇ Διόνυσῳ.
 ἰερὰ δ' ἐκ κίστας πεποναμένα¹ χερσὶν ἐλοῖσαι
 εὐφάμως κατέθεντο νεοδρέπτων ἐπὶ βωμῶν,
 ὡς ἐδίδαξ',² ὡς αὐτὸς ἐθυμάρει Διόνυσος.
 Πενθεὺς δ' ἀλιβᾶτω πέτρας ἅπο πάντ' ἐθεώρει, 10
 σχῖνον ἐς ἀρχαίαν καταδύς, ἐπιχώριον ἔρνος.
 Ὑτονόα πρῶτα νιν ἀνέκραγε δεινὸν ἰδοῖσα,
 σὺν δ' ἐτάραξε ποσὶν μανιώδεος ὄργια Βάκχῳ,
 ἐξαπίνας ἐπιοῖσα· τὰ δ' οὐχ ὀρέοντι βέβαλοι.
 μαίνεται μὲν θ' αὐτὰ, μαίνοντο δ' ἄρ' εὐθὺ καὶ
 ἄλλαι.³

Πενθεὺς μὲν φεῦγεν πεφοβημένος, αἱ δ' ἐδίωκον,
 πέπλως ἐκ ζωστήρος ἐς ἰγνύαν ἐρύσαισαι.
 Πενθεὺς μὲν τόδ' ἔειπε· τίνος κέχρησθε γυναῖκες;
 Ὑτονόα τόδ' ἔειπε· τάχα γνώσῃ πρὶν ἀκοῦσαι.
 μᾶτηρ τὰν κεφαλὰν μυκήσατο παιδὸς ἐλοῖσα, 20
 ὅσσον περ τοκάδος τελέθει μήκημα λεαίνας·
 Ἴνῳ δ' ἐξέρρηξε σὺν ὠμοπλάτῃ μέγαν ὦμον

¹ Wordsworth ποπανεύματα

² so P. Ant. : mss impf.

³ ἄλλαι Ahrens : mss ἄλλαι

XXVI.—THE BACCHANALS

THREE dames led three meinies to the mountain, Ino, Autonoe, and apple-cheeked Agavè, and gathering there wild leaves of the shag-haired oak, and living ivy and groundling asphodel, wrought in a lawn of the forest twelve altars, unto Semelè three and unto Dionysus nine. Then took they from a box offerings made of their hands and laid them in holy silence upon those altars of their gathering, as was at once the precept and the pleasure of the great Dionysus. Meanwhile Pentheus spied upon all they did from a steepy crag, being crept into an ancient mastich-tree such as grow in that country. Autonoe saw him first and gave a horrible shriek, and made quick confusion of the sacred things of the madding Bacchus with her feet, for these things are not to be seen of the profane. Mad was she now, and the others were straightway mad also. Pentheus, he fled afraid, and the women, girding their kirtles up about their thighs, they went in hot pursuit. Pentheus, he cried "What would you, ye women?" Autonoe, she cried "That shall you know ere you hear it." Then took off the mother the head of her child and roared even as the roar of a milch lioness, while Ino setting foot upon his belly wrenched shoulder and shoulder-blade from the one side of

"meinies": companies. "apple-cheeked": the Greek may also mean 'white-faced.' "offerings made of their hands": or perhaps 'sacrificial cakes.'

THE BUCOLIC POETS

λάξ ἐπὶ γαστέρα βᾶσα, καὶ Αὐτονόας ῥυθμὸς
 οὗτός·

αἱ δ' ἄλλαι τὰ περισσὰ κρεανομένοντο γυναῖκες.
 ἐς Θήβας δ' ἀφίκοντο πεφυρμένοι αἵματι πᾶσαι,
 ἐξ ὄρεος πένθημα καὶ οὐ Πενθῆα φέροισαι.

οὐκ ἀλέγω, μηδ' ὅστις ἀπεχθόμενος¹ Διονύσῳ
 ἄλλος ἔοι,² μηδ' εἰ χαλεπώτερα τῶνδε μογήσαι,³
 εἴη δ' ἐνναέτης ἢ καὶ δεκάτω ἐπιβαῖνοι·

αὐτὸς δ' εὐαγέοιμι καὶ εὐαγέεσσιν ᾄδοιμι.

80

ἐκ Διὸς αἰγιόχῳ τιμὰν ἔχει αἰετὸς οὕτως.

εὐσεβέων παίδεσσι⁴ τὰ λῶια, δυσσεβέων δ' οὔ.

χαῖροι μὲν Διόνυσος, ὃν ἐν Δρακάνῃ νιφόεντι
 Ζεὺς ὕπατος μεγάλην ἐπιγωνίδα κάτθετο λύσας·

χαῖροι δ' εὐειδῆς Σεμέλα καὶ ἀδελφεαὶ αὐτᾶς

Καδμεῖαι πολλοῖς μεμελημένοι ἡρώιναι,⁵

αὐτὸς δὲ ἔργον ἔρεξαν ὀρίναντος Διονύσου

οὐκ ἐπιμωματόν. μηδεὶς τὰ θεῶν ὀνόσαιο.

¹ so *P. Ant.*: mss μηδ' ἄλλος (Junt. -ον) ἀπεχθόμεναι (Mus. -έμεναι) ² lost from *P. Ant.*, which has schol. ὁ μεμνημένος

τῷ Διονύσῳ μὴ ἐμοὶ μέλοι: suppl. E, sc. ἀλέγοιμι: mss φροντίζοι

³ -δε μογήσαι Ahr. with *P. Ant.*: mss δ' ἐμόγησε ⁴ *P. Ant.*

μὲν παισι ⁵ thus Graefe: mss πολλαῖς and ἡρώιναις, *P. Ant.*

ἵναις

THEOCRITUS XXVI, 23-38

him, and Autonoe made the other side like unto it; and the other women wrought out the rest of the butchery. And so bedabbled all with blood they carried with them into Thebes in the stead of a kindred wight a kindred woe.

And I care not if they did, and may I take thought for no other that is hated of Dionysus, nay, not if such an one suffer a worse fate than Pentheus and be but a child nine years old or going ten years. As for me, may I be pure and do the will of them that are pure. Thus hath the eagle honour of the Aegis-Bearer. To the children of pious fathers belong the good things rather than to those that come of impious men.

All hail to Dionysus, whom most high Zeus took forth from his mighty thigh and laid down in snowy Dracanus; and all hail to beauteous Semele and her heroine sisters, the far-honoured daughters of Cadmus who did at Dionysus' bidding this deed that none may blame. Where 'tis a God's will let no man cavil.

"Made the other side like unto it": the Greek is 'Autonoe's rhythm was the same,' i.e. 'Autonoe followed suit.' "Kindred wight": the Greek has a grim pun upon *Pentheus* and *penthēma* (woe).

XXVII.—THE LOVERS' TALK

THIS poem in its complete form was a match between a shepherd and another whom he had challenged, the stake being the shepherd's pipe. The missing part comprised the lines introducing the match, the whole of the rival's piece, and the prelude of the shepherd's piece. What is left is the main part of the shepherd's piece, its epilogue, and the award of the umpire. The umpire returns the shepherd his pipe, and adds a compliment in the form of a request that now he will play him another of his tunes, as, not having lost his pipe in the match, he will still be able to do. In the dialogue supposed to be recited, or perhaps to be sung, by the shepherd, one speaker answers the other speaker line for line except in two places where the same speaker has two lines. These exceptions, necessary in order to shift the rôle of answerer, have brought about a wrong arrangement of lines 9 and 19 in the manuscripts. The poem may be ascribed to an imitator of Theocritus. Line 4 he has taken bodily from him.

XXVII.—[ΟΑΡΙΣΤΥΣ]

.

ΑΚΡΟΤΙΜΗ

Τὰν πινυτὰν Ἑλέναν Πάρις ἤρπασε βουκόλος
ἄλλος.

ΔΑΦΝΙΣ

μᾶλλον ἐκοῖσ' Ἑλένα τὸν βουκόλον ἐσσὶ¹ φιλεῦσα.

ΑΚΡΟΤΙΜΗ

μῆ² καυχῶ σατυρίσκε· κενὸν τὸ φίλαμα λέγουσιν.

ΔΑΦΝΙΣ

ἔστι καὶ ἐν κενεοῖσι φιλάμασιν ἀδέα τέρψις.

ΑΚΡΟΤΙΜΗ

τὸ στόμα μευ πλύνω καὶ ἀποπτύω τὸ φίλαμα.

ΔΑΦΝΙΣ

πλύνεις χεῖλεα σεῖο; δίδου πάλιν, ὄφρα φιλάσω.

ΑΚΡΟΤΙΜΗ

καλὸν σοι δαμάλας φιλέειν, οὐκ ἄζυγα κώραν.

¹ ἐκοῖσ' Ahrens : mss ἐδοῖσ' ἔσσῃ E : mss ἐστὶ ² μὴ
Musurus : mss omit

XXVII.—[THE LOVERS' TALK]

*(The Shepherd tells of the conversation between
Daphnis and Acrotimè)*

.

ACROTIME

'Twas a neatherd like you carried off the wise
Helen.

DAPHNIS

Helen is more willing now, for she kisses her
neatherd.

ACROTIME

Soft, my satyr-boy, be not so sure ; there's a saying
"nought goes to a kiss."

DAPHNIS

Even in an empty kiss there's a sweet delight.

ACROTIME

Look ye, I wipe my mouth o' your kiss and spit it
from me.

DAPHNIS

Wipe thy lips, quotha ? then give them hither
again and have thee another.

ACROTIME

'Twere rather becoming you to kiss your heifers
than a maiden woman like me.

THE BUCOLIC POETS

ΔΑΦΝΙΣ

μὴ καυχῶ· τάχα γάρ σε παρέρχεται ὥς ὄναρ ἤβη. 8

ΑΚΡΟΤΙΜΗ

ἀ σταφυλὶς σταφίς ἐστι καὶ οὐ ρόδον αὖτον ὀλεῖται. 10

ΔΑΦΝΙΣ

ἦδε τί γηράσκη; τόδε πον μέλι καὶ γάλα πίνω.¹ 9
δεῦρ' ὑπὸ τὰς κοτίνους, ἵνα σοί τινα μῦθον ἐνέψω. 11

ΑΚΡΟΤΙΜΗ

οὐκ ἐθέλω· καὶ πρὶν με παρήπαφες ἀδέϊ μύθῳ.

ΔΑΦΝΙΣ

δεῦρ' ὑπὸ τὰς πτελέας, ἵν' ἐμᾶς σύριγγος ἀκούσης.

ΑΚΡΟΤΙΜΗ

τὴν σαυτοῦ φρένα τέρψον· οὔζυον οὐδὲν ἀρέσκει.

ΔΑΦΝΙΣ

φεῦ φεῦ τὰς Παφίας χόλον ἄζωο καὶ σύγε κώρα.

ΑΚΡΟΤΙΜΗ

χαιρέτω ἀ Παφία· μόνον ἵλαος Ἄρτεμις εἶη.

ΔΑΦΝΙΣ

μὴ λέγε, μὴ βύλλη σε καὶ ἐς λίνον ἄλλυτον² ἐνθης.

ΑΚΡΟΤΙΜΗ

βαλλέτω ὥς ἐθέλη· πάλιν Ἄρτεμις ἄμμιν ἀρήξει.³ 18

¹ this line is omitted in some mss: γηράσκη E: mss -σκω
² ἄλλυτον Mus (?): mss ἄκλυτον ³ ἐθέλη E: mss ἐθέλης
ἀρήξει E: mss ἀρήγη

THEOCRITUS XXVII, 8-18

DAPHNIS

Soft you, be not so sure ; your youth passes you by
like a dream.

ACROTIME

But the grape's in the raisin, and dry rose-leaves
may live.

DAPHNIS (*kissing her cheek*)

Shall *this* be suffered to grow old, that is my milk
and honey ? Pray you come hither under those wild-
olives ; I would fain tell you a tale.

ACROTIME

Nay, I thank you ; you beguiled me before with
your pretty tales.

DAPHNIS

Then pray you come hither under those elms and
let me play you my pipe.

ACROTIME

Nay ; that way you may pleasure yourself ; scant
joy comes of a sorry thing.

DAPHNIS

Alackaday ! you likewise, honey, must e'en fear
the wrath of Dame Paphian.

ACROTIME

Dame Paphian may go hang for me ; my prayers
are to Artemis.

DAPHNIS

Hist ! or she'll have at thee, and then thou'lt be
in the trap.

ACROTIME

Let her have at me ; Artemis will help me out.

THE BUCOLIC POETS

ΔΑΦΝΙΣ

οὐ φεύγεις τὸν Ἑρωτα, τὸν οὐ φύγε παρθένος ἄλλη. 20

ΑΚΡΟΤΙΜΗ

φεύγω ναὶ τὸν Πᾶνα· σὺ δὲ ζυγὸν αἰὲν αἰείrais.¹
μὴ πιβάλης τὴν χεῖρα· καὶ εἰσέτι χεῖλος ἀμύξω.² 19

ΔΑΦΝΙΣ

δειμαίνω, μὴ δὴ σε κακωτέρῳ ἀνέρι δώσω. 22

ΑΚΡΟΤΙΜΗ

πολλοὶ μ' ἐμνώοντο, νόῳ δ' ἐμῷ οὔτις ἔαδε.³

ΔΑΦΝΙΣ

εἷς καὶ ἐγὼ πολλῶν μνηστῆρ τεὸς ἐνθάδ' ἰκίνω.

ΑΚΡΟΤΙΜΗ

καὶ τί φίλος ῥέξαιμι; γάμοι πλήθουσιν ἀνίας.

ΔΑΦΝΙΣ

οὐκ ὀδύνην, οὐκ ἄλγος ἔχει γάμος, ἀλλὰ χορείην.

ΑΚΡΟΤΙΜΗ

ναὶ μάν ζασι γυναῖκας εἰς τρομέειν παρακοίτας.

ΔΑΦΝΙΣ

μᾶλλον αἰὲ κρατέουσιν· τί καὶ ⁴ τρομέουσι γυναῖκες;

ΑΚΡΟΤΙΜΗ

ὠδίνειν τρομέω· χαλεπὸν βέλος Εἰλειθυίης.

¹ αἰείrais Ahr: mss αἰρες ² this line is before 18 in some mss, after it in others ³ ἔαδε (perf.) Fritzsche: mss αἰδεῖ, Mus. ἔαδε ⁴ τί καὶ Wil: mss τίνα

THEOCRITUS XXVII, 19-29

DAPHNIS

No other maiden escapes Love, nor dost thou escape him.

ACROTIME

'Fore Pan, that do I ; as for you, I only pray you may ever bear his yoke. (*he puts his arm about her and makes to kiss her again*) Unhand me, man ; i'll bite thy lip yet.

DAPHNIS

But I fear if I let thee go a worser man will have thee.

ACROTIME

Many the wooers have been after me, but never a one have I had to my mind.

DAPHNIS

Well, here am I come to add one more to those many.

ACROTIME

O friend, what is to do ? marriage is all woe.

DAPHNIS

Nay ; a marriage is a thing neither of pain nor grief but rather of dancing.

ACROTIME

Aye, but I'm told the wives do fear their bed-fellows.

DAPHNIS

Nay ; rather have they ever the upper hand ; what should wives fear ?

ACROTIME

'Tis the throes I fear ; the stroke of Eileithyia is hard to bear.

THE BUCOLIC POETS

ΔΑΦΝΙΣ

ἀλλὰ τεὴ βασιλεία μογοστόκος Ἄρτεμῖς ἐστίν. 30

ΑΚΡΟΤΙΜΗ

ἀλλὰ τεκεῖν τρομέω, μὴ καὶ χροά καλὸν ὀλέσσω.

ΔΑΦΝΙΣ

ἦν δὲ τέκης φίλα τέκνα, νέον φάος ὄψεαι υἱας.

ΑΚΡΟΤΙΜΗ

καὶ τί μοι ἔδνον ἄγεις γάμου ἄξιον, ἦν ἐπινεύσω;

ΔΑΦΝΙΣ

πᾶσαν τὰν ἀγέλαν, πάντ' ἄλσεα καὶ νομὸν ἔξεις.

ΑΚΡΟΤΙΜΗ

ὄμνυε μὴ μετὰ λέκτρα λιπὼν ἀέκουσαν ἀπενθεῖν.¹

ΔΑΦΝΙΣ

οὐ μαῦτόν τόν Πᾶνα, καὶ ἦν ἐθέλης με διῶξαι.

ΑΚΡΟΤΙΜΗ

τεύχεις μοι θαλάμους, τεύχεις καὶ δῶμα καὶ αὐλῆς;

ΔΑΦΝΙΣ

τεύχω σοι θαλάμους· τὰ δὲ πῶεα καλὰ νομεύω.

ΑΚΡΟΤΙΜΗ

πατρὶ δὲ γηραλέφ τίνα μάν,² τίνα μῦθον ἐνέψω;

ΔΑΦΝΙΣ

αἰνήσει σέο λέκτρον, ἐπὴν ἐμὸν οὔνομ' ἀκούσῃ. 40

¹ ἀπενθεῖν Reiske: mss ἀπένθης ² μάν Ahr: mss κεν

THEOCRITUS XXVII, 30-40

DAPHNIS

But thou hast Artemis to thy queen, and she
lightens the labour.

ACROTIME

Ah! but I fear lest the childbirth lose me my
pretty face.

DAPHNIS

But if thou bear sweet children, thou'lt see a new
light in thy sons.

ACROTIME

And if I say thee yea, what gift bring'st thou with
thee worthy the marriage?

DAPHNIS

Thou shalt have all my herd and all the planting
and pasture I possess.

ACROTIME

Swear thou'lt never thereafter leave me all
forlorn.

DAPHNIS

Before great Pan I swear it, even if thou choose to
send me packing.

ACROTIME

Buildest me a bower and a house and a farmstead?

DAPHNIS

Yea, I build thee a house, and the flocks I feed
are fine flocks.

ACROTIME

But then my gray-headed father, O what can I say
to him?

DAPHNIS

He'll think well o' thy wedlock when he hears
my name.

THE BUCOLIC POETS

ΑΚΡΟΤΙΜΗ

οὔνομα σὸν λέγε τῆνο· καὶ οὔνομα πολλάκι τέρπει.

ΔΑΦΝΙΣ

Δάφνις ἐγώ, Λυκίδας δε πατήρ, μήτηρ δὲ Νομαίη.

ΑΚΡΟΤΙΜΗ

ἐξ εὐηγενέων· ἀλλ' οὐ σέθεν εἰμὶ χερείων.

ΔΑΦΝΙΣ

οἶδ', Ἀκροτίμη ἐσσί,¹ πατήρ δέ τοί ἐστι Μενάλκας.

ΑΚΡΟΤΙΜΗ

δεῖξον ἐμοὶ τεὸν ἄλσος, ὅπη σέθεν ἴσταται αὐλά.²

ΔΑΦΝΙΣ

δεῦρ' ἴδε, πῶς ἀνθεύσιν ἐμαὶ ῥαδινὰ κυπάρισσοι.

ΑΚΡΟΤΙΜΗ

αἶγες ἐμαὶ βόσκεσθε· τὰ βουκόλῳ ἔργα νοήσω.

ΔΑΦΝΙΣ

ταῦροι καλὰ νέμεσθ', ἵνα παρθένῳ ἄλσεα δείξω.

ΑΚΡΟΤΙΜΗ

τί ῥέξεις σατυρίσκε; τί δ' ἐνδοθεν ἄψαο μαζῶν;

ΔΑΦΝΙΣ

μᾶλα τεὰ πράτιστα τάδε χνοάοντα διδάζω.

50

ΑΚΡΟΤΙΜΗ

ναρκῶ νὰ τὸν Πᾶνα. τεὴν πάλιν ἔξελε χεῖρα.

¹ οἶδ' Jacobs: mss οὐδ' Ἀκροτίμη ἐσσί E: mss ἄκρα τιμήεσσι, Mus. ἄ. τιμήεσσα ² τεὸν Wil: mss ἔθον, Mus. ἔθεν αὐλά E: mss α or αια, Mus. αἰλεις

THEOCRITUS XXVII, 41-51

ACROTIME

Then tell me that name o' thine ; there's often joy
in a name.

DAPHNIS

'Tis Daphnis, mine, and my father's Lycidas and
my mother's Nomaeë.

ACROTIME

Thou com'st of good stock ; and yet methinks I
am as good as thou.

DAPHNIS

Aye, I know it ; thou art Acrotimè and thy father
Menalcas.

ACROTIME

Come, show me thy planting, show me where thy
farmstead is.

DAPHNIS

Lo ! this way it is ; look how tall and slender my
cypress-trees spring !

ACROTIME

Graze on, my goats ; I go to see the neatherd's
labours.

DAPHNIS

Feed you well, my bulls ; I would fain show the
maid my planting.

ACROTIME

What art thou at, satyr-boy ? why hast put thy
hand in my bosom ?

DAPHNIS

I am fain to give thy ripe pippins their first
lesson.

ACROTIME

'Fore Pan, I shall swoon ; take back thy hand.

THE BUCOLIC POETS

ΔΑΦΝΙΣ

θάρσει κῶρα φίλα. τί μοι ἔτρεμες; ὥς μάλα δειλά.

ΑΚΡΟΤΙΜΗ

βάλλεις εἰς ἀμάραν με καὶ εἴματα καλὰ μαιίνεις.

ΔΑΦΝΙΣ

ἀλλ' ὑπὸ σοὺς πέπλους ἀπαλὸν νάκος ἡνίδε βάλλω.

ΑΚΡΟΤΙΜΗ

φεῦ φεῦ καὶ τὰν μίτραν ἀπέσχισας.¹ ἐς τί δ'
ἔλυσας;

ΔΑΦΝΙΣ

τῇ Παφίᾳ πράτιστον ἐγὼ τόδε δῶρον ὀπάσσω.²

ΑΚΡΟΤΙΜΗ

μῖμνε τάλαν· τάχα τίς τοι ἐπέρχεται· ἤχον ἀκούω.

ΔΑΦΝΙΣ

ἀλλήλαις λαλέουσι τεὸν γάμον αἱ κυπάρισσοι.

ΑΚΡΟΤΙΜΗ

ἀμπεχόνην ποιήσας ἐμὴν ῥάκος.³ εἰμὶ δὲ γυμνά.

ΔΑΦΝΙΣ

ἄλλην ἀμπεχόνην τῆς σῆς τοι μείζονα δώσω.

60

ΑΚΡΟΤΙΜΗ

φῆς μοι πάντα δόμεν· τάχα δ' ὕστερον οὐδ' ἄλλα
δοίης.

ΔΑΦΝΙΣ

αἶθ' αὐτὰν δυνάμαν καὶ τὰν ψυχὰν ἐπιβάλλειν.

¹ μίτραν Winsem: mss μικρὰν ἀπέσχισας Scaliger: mss ἀπέστιχες ² ὀπάσσω E, cf l. 64; he cannot be said to give it on the spot: mss ὀπάζω ³ ἀμπεχόνην Ahr: mss

THEOCRITUS XXVII, 52-62

DAPHNIS

Never thou mind, sweet; what hadst thou to fear,
little coward?

ACROTIME

Thou thrustest me into the water-conduit and
soilest my pretty clothes.

DAPHNIS

Nay; look ye there! I cast my soft sheepskin
under thy cloak.

ACROTIME

Out, alack! thou hast torn off my girdle, too.
Why didst loose that?

DAPHNIS

This shall be my firstlings to our Lady of Paphos.

ACROTIME

Hold, ah hold! sure somebody's e'en coming.
There's a noise.

DAPHNIS

Aye, the cypress-trees talking together of thy
bridal.

ACROTIME

Thou hast torn my mantle and left me in my
shift.

DAPHNIS

I'll give thee another mantle, and an ampler.

ACROTIME

You say you'll give me anything I may ask, who
soon mayhap will deny me salt.

DAPHNIS

Would I could give thee my very soul to boot!

τάμπεχόνην, Mus. τὰμπέχονον
ράκος Mus (?): mss ράγος

έμην Hermann: mss έμδν

THE BUCOLIC POETS

ΑΚΡΟΤΙΜΗ

Ἄρτεμι, μὴ νεμέσα σοῖς ῥήμασιν¹ οὐκέτι πιστῇ.

ΔΑΦΝΙΣ

ῥέξω² πόρτιν Ἐρωτι καὶ αὐτᾷ βῶν Ἀφροδίτα.

ΑΚΡΟΤΙΜΗ

παρθένος ἔνθα βέβηκα, γυνὴ δ' εἰς οἶκον ἀφέρπω.

ΔΑΦΝΙΣ

ἀλλὰ γυνὴ μήτηρ τεκέων τροφός, οὐκέτι κώρα.

ὥς οἱ μὲν χλοεροῖσιν ἱαινόμενοι μελέεσσιν
ἀλλήλοισι ψιθύριζον. ἀνέστατο³ φώριος εὐνὴ.
χῆ μὲν ἀνεγρομένη πάλιν ἔστιχε⁴ μᾶλα νομεύειν
ὄμμασιν αἰδομένοις,⁵ κραδίη δέ οἱ ἔνδον ἰάνθη, 70
ὃς δ' ἐπὶ ταυρείας ἀγέλας κεχαρημένος εὐνᾶς.

ΚΡΙΤΗΣ

δέχνυσο τὰν σύριγγα τεὰν πάλιν, ὄλβιε ποιίμαν·⁶
τᾷ καὶ ποιμναγῶν⁷ ἐτέραν σκεψώμεθα μολπάν.

¹ σοῖς ῥήμασιν Ahr: mss σοι ἔρημας ² ῥέξω Mus: mss
ῥέζω ³ so E, cf. ἐκκλησίαν ἀναστήσαι: mss ἀνίστατο (ἀνίστα)
⁴ πάλιν ἔστιχε Wil: mss γε διέστ. ⁵ αἰδομένοις Herm: mss
-οι, Mus. -η ⁶ Lines 72-3 are omitted by Mus. τεὰν
Ahr: mss τεῶν ⁷ ποιμναγῶν E, cf. κυναγός: mss ποιμαιγνίων

THEOCRITUS XXVII, 63-73

ACROTIME

O Artemis, be not wroth with a transgressor of thy word.

DAPHNIS

Love shall have a heifer of me, and great Aphrodite a cow.

ACROTIME

Lo, I came hither a maid and I go home a woman.

DAPHNIS

Aye, a mother and a nursing-mother, maiden no more.

Thus they prattled in the joy of their fresh young limbs. The secret bridal over, she rose and went her ways for to feed her sheep, her look shamefast but her heart glad within her; while as for him, he betook himself to his herds of bulls rejoicing in his wedlock.

THE UMPIRE

Here, take the pipe, thou happy shepherd; 'tis thine once more; and so let's hear and consider another of the tunes of the leaders o' sheep.

XXVIII.—THE DISTAFF

THE DISTAFF is an occasional poem in the Aeolic dialect and the Asclepiad metre, and was almost certainly modelled upon Sappho or Alcaeus. It was written by Theocritus before or during a voyage from Syracuse to Miletus, and presented with the gift of a carved ivory distaff to the wife of his friend the poet-physician Nicias.

XXVIII.—ΗΛΑΚΑΤΗ

Γλαύκας ὦ φιλέριθ' ἀλακάτα δῶρον Ἀθανάας
 γύναιξιν, νόος οἰκωφελίας αἴσιν ἐπάβολος,
 θάρσεισ' ἄμμιν ὑμάρτη πόλιν ἐς Νείλεος ἀγλίαν,
 ὅππα Κύπριδος ἱρον καλάμῳ χλῶρον ὑπ' ἀπάλῳ.
 τυῖδε γὰρ πλόον εὐάνεμον αἰτήμεθα παρ Δίος,
 ὅππως ξέννον ἔμον τέρψομ' ἴδων κἀντιφιλήσομαι¹
 Νικίαν, Χαρίτων ἱμεροφώνων ἱeron φύτον,
 καὶ σὲ τὰν ἐλέφαντος πολυμόχθῳ γεγεννημέναν
 δῶρον Νικιάας εἰς ἀλόχῳ² χέρρας ὁπάσσομεν,
 σὺν τῇ πόλλα μὲν ἔρρ'³ ἐκτελέσεις ἀνδρεῖοις
 πέπλοις,

10

πόλλα δ' οἶα γύναικες φορέοισ' ὑδάτινα βράκη.
 δις γὰρ μάτερες ἄρνων μαλάκοις ἐν βοτάνῃ πόκοις
 πέξαιντ' αὐτοῖται, Θευγένιδός γ' ἔννεκ' εὐσφύρω·
 οὕτως ἀνυσίεργος, φιλέει δ' ὅσσα σαόφρονες.
 οὐ γὰρ εἰς ἀκίρας οὐδ' ἐς ἀέργῳ κεν ἐβολλόμαν
 ὅπασσαί σε δόμοις ἀμμετέρας ἔσσαν ἀπὺ χθόνος.

The Aeolic forms and accents are in many cases the restoration of Ahrens, but a few undoubted traces of them remain in the mss ¹ κἀντιφιλήσομαι Musurus; mss -ήσω
² ἀλόχῳ: mss also ἀλόχω perhaps rightly ³ ἔρρ(α) = ἔρια
 Buecheler: mss ἐργ'

XXVIII.—THE DISTAFF

DISTAFF, friend of them that weave and spin, gift of the Grey-eyed Huswife above to all good huswives here below, come away, come away to Neleus' town so bright and fair, where the Cyprian's precinct lies fresh and green among the tall soft reeds; for 'tis thither bound I ask of Zeus fair passage, with intent both to glad my eyes with the sight and my heart with the love of a dear good child of the Ladies o' the Voice of Delight, by name Nicias, and to give you, my pretty offspring of laboured ivory, into the hands of the goodwife of the same, to be her helpmate in the making of much wool into clothes, whether the coats of men or those translucent robes the women do wear. For the fleecy mothers o' flocks might well get them shorn afield twice in one year for aught Mistress Pretty-toes would care, so busy a little body is she and enamoured of all that delighteth the discreet. Trust me, I would never have given a fellow-countryman into the house of a do-nought or a sloven. And fellow-countryman it is, seeing you

"Neleus' town": Miletus was founded by Neleus, and a temple of Aphrodite-in-the Marsh seems to have been one of its outstanding features. "Tall soft reeds": Simias ap. Powell, *Coll. Alex.* 109, speaks of 'islands roofed with high-tressed reeds.'

THE BUCOLIC POETS

καὶ γάρ τοι πάτρις, ἂν ὥξ' Ἐφύρας κτίσσε ποτ'
Ἄρχίας
νάσω Τρίνακρίας μύελον, ἄνδρων δοκίμων πόλιν.
νῦν μὰν οἶκον ἔχουσ' ἄνερος, ὃς πόλλ' ἐδάη σόφα
ἀνθρώποισι νόσοις φάρμακα λύγραις ἀπαλάλκεμεν, 20
οἰκήσεις κατὰ Μίλλατον ἐράνναν πεδ' Ἰαόνων,
ὥς εὐαλάκατος Θεύγενις ἐν δαμότισιν πέλη,
καὶ οἱ μνᾶστιν ἄει τῷ φιλαοίδῳ παρέχης ξένῳ·
κῆνο γάρ τις ἔρει τῷπος ἴδων σ'· 'ἧ μεγάλα χάρις
δώρῳ σὺν ὀλίγῳ· πάντα δὲ τίματα τὰ παρ' φίλων.'

THEOCRITUS XXVIII, 17-25

hail from the town old Archias founded out of
Ephyra, the sap and savour of the Isle o' Three
Capes, the birthplace of good men and true.

But now you are to lodge at a wiseacre's deep-
learned in the lore of such spells as defend us of the
flesh from woeful ills ; now you are to dwell among
an Ionian people in Miletus the delectable, to the
end that Theugenis' neighbours may be jealous of her
and her distaff, and so you may serve always to mind
her of her friend the lover of song. For at the sight
of you it shall be said, " Great love goes here with a
little gift, and all is precious that comes of a friend."

" Ephyra": an old name for Corinth, the mother city of
Syracuse.

XXIX-XXX. -- THE AEOLIC LOVE-POEMS

*THESE two poems are inspired, like XII, by a passionate friendship. The first line of No. 1 contains a quotation from Alcaeus, and in both poems metre and dialect point to him or Sappho as the model. The metre in the one case is the fourteen-syllable Sapphic Pentameter, and in the other the Greater Asclepiad. As in XII, there is much here that is reminiscent to us of some of the Elizabethan love-poetry.*¹

¹ The Antinoë Papyrus has the remains of what appears to be a third Aeolic Love-Poem of about 33 lines, but they are too fragmentary to be given here ; Hunt calls it XXXI.

XXIX.—ΠΑΙΔΙΚΟΝ ΑΙΟΛΙΚΟΝ α'

'Οἶνος' ὦ φίλε παῖ λέγεται 'καὶ ἀλάθεα'
 κάμμε¹ χρῇ μεθύοντας ἀλαθέας ἔμμεναι.
 κηγὼ μὲν ἐρέω τὰ φρένων κέατ'² ἐν μύχῳ·
 οὐκ ὅλας σε φίλην³ με θέλειςθ' ἀπὺ καρδίας·
 γινώσκω· τὸ γὰρ αἵμισυ⁴ τῆς ζοίας ἔχω
 ζὰ τὰν σὰν ιδέαυ, τὸ δὲ λοιπὸν ἀπώλετο,
 κῶτα μὲν σὺ θέλεις, μακάρεσσιν ἴσαν ἄγω
 ἀμέραν· ὅτα δ' οὐκὶ θέλεις τύ, μάλ' ἐν σκύτῳ.
 πῶς ταῦτ' ἄρμενα, τὸν φιλέοντ' ὀνίας δίδων;
 ἀλλ' εἰ μοί τι πίθοιο νέος προγενεστέρῳ, 10
 τῷ κε λώιου αὐτος ἔχων ἔμ' ἐπαινέσαις.
 ποιῆσαι καλιὰν μίαν ἐνν⁵ ἐνι δεινδρίῳ,
 ὅππα⁶ μηδὲν ἀπίξεται ἄγριον ὄρπετον.
 νῦν δὲ τῶδε μὲν ἄματος ἄλλον ἔχεις κλάδον,
 ἄλλον δ' αὖριον, ἐξ ἐτέρῳ δ' ἕτερον μύτης.
 καὶ μὲν σευ τὸ κάλον τις ἴδων ῥέθος αἰνέσαι,
 τῷ δ' εὖθυς πλέον ἢ τριέτης ἐγένεν φίλος,
 τὸν πρῶτον δὲ φίλεντα⁷ τρίταιον ἐθήκαο
 ἀνδρῶν, τῶν ὑπὲρ ἀνορέαν⁸ δοκέεις πνέην·
 φίλη δ', ἃς κε ζόης, τὸν ὕμοιον⁹ ἔχην αἶ. 20
 αἶ γὰρ ὧδε πόης, ἄγαθος μὲν ἀκούσσαι
 ἐξ ἄστων· ὁ δέ τοι κ' Ἔρος οὐ χαλέπως ἔχοι,
 ὃς ἀνδρῶν φρένας εὐμαρέως ὑπαδάμναται,
 κῆμε μάλθακον ἐξ ἐπόησε σιδαρίῳ.

¹ κάμμε Brunck : mss κάμμες ² E : mss, P. Ant. τὰ φρένων
 ἐρέω κέατ' ³ σε φίλην E : mss φιλέειν ⁴ αἵμισυ Hoffmann,
 P. Ant. : mss ἅμισυ ⁵ ἐνν Wil : mss εἰν ⁶ mss ὅππα or ὅππη

XXIX.—THE FIRST LOVE-POEM

In sack, out sooth goes the saying, lad, and now that you and I are a-drinking we must fain be men of truth. I for one will tell what doth lie in my mind's hold, and it is that you will not that I should love you with my whole heart. I know it; for such is the power of your beauty that there's but half a living left me to love you withal, seeing my day is spent like as a God's or in very darkness according as you do choose. What righteousness is here, to deliver one that loves you over unto woe? Trust me, if you 'ld only hearken to your elder 'twould be profit unto you and thanks unto me. Listen then: one tree should hold one nest, and that where no noisome beast may come at it; but you, you do possess one bough to-day and another to-morrow, seeking ever from this unto that; and if one but see and praise your fair face, straightway are you more than a three years' friend to him, and as for him that first loved you, in three days, lad, you reckon him of those men whose very manhood you seem to disdain. Choose rather to be friends with the same body so long as you shall live; for if so you do, you will have both honour of the world and kindness of that Love who doth so easily vanquish the mind of man and hath melted in me a heart of very iron.

⁷ φίλεντα Hoffm. : mss φιλεῦντα ⁸ mss ὑπερανορέων ⁹ τὸν ὅμοιον = the same, cf. *Meg.* 33.

THE BUCOLIC POETS

ἀλλὰ πέρρ¹ ἀπάλω στύματός σε πεδέρχομαι
 ὀμνάσθην, ὅτι πέρρυσιν ἦσθα νεώτερος,
 κῶτι γηραλέοι πέλομεν πρὶν ἀπόπτυσαι
 καὶ ῥύσσοι, νεότατα δ' ἔχην παλινάγρετον
 οὐκ ἔστι· πτέρυγας γὰρ ἐπομμαδίαις φόρη,
 κᾶμμες βαρδύτεροι τὰ ποτήμενα συλλάβην.
 ταῦτα χρῆ σε νόεντα πέλην προτιμώτερον²,
 καὶ μοι τῶραμένῳ συνέραν ἄδολως σέθεν,
 ὅππως, ἄνικα τὰν γένυν ἀνδρεῖαν ἔχης,
 ἀλλάλοισι πελώμεθ' Ἀχιλλεῖοι φίλοι.
 αἰ δὲ ταῦτα φέρην ἀνέμοισιν ἐπιτρόπης,
 ἐν θύμῳ δὲ λέγης 'τί με δαιμόνι' ἐννόχλης;
 νῦν μὲν κῆπὶ τὰ χρύσια μᾶλ' ἔνεκεν σέθεν
 βαίην καὶ φύλακον νεκύων πεδὰ Κέρβερον,
 τότα δ' οὐδὲ κάλεντος³ ἐπ' αὐλείαις θύραις
 προμόλοιμί κε παυσάμενος χαλέπω μόνω.⁴

¹ πέρρ Wil: Ahr πέρ: mss περὶ ² σε νόεντα Buecheler:
 mss νοέοντα miss προτιμώτερον and ποτιμώτερον, P. Aut.
 ἡτιμώτερον: = kinder E ³ κάλεντος E: mss καλεῦντος
⁴ μόνω E = madness: mss πόθω and μούνῳ (?)

THEOCRITUS XXIX, 25-40

O by those soft lips I beseech you remember that you were younger a year ago, and as we men wax old and wrinkled sooner than one may spit, so there's no re-taking of Youth once she be fled, seeing she hath wings to her shoulders, and for us 'tis ill catching winged beasts. Come then, think on these things and be the kinder for't, and give love for love where true loving is; and so when Time shall bring thee a beard we'll be Achilles and his friend. But if so be you cast me these words to the winds, and say, and say in your heart, "Peace, man; begone," then, for all I would go now for your sake and get the Golden Apples or fetch you the Watch-dog o' the Dead, I would not come forth, no, not if you should stand at my very door and call me, for the pain of my woodness would be overpast.

"Achilles and his friend": Patroclus. "Golden Apples": of the Hesperides; the fetching of these and of Cerberus were two of the Labours of Heracles. "woodness": madness.

XXX.—ΠΑΙΔΙΚΟΝ ΑΙΟΛΙΚΟΝ β'

*Ωιαι τῷ χαλέπω καίνομόρῳ τῷδε νοσήματος·
 τετόρταιος ἔχει παῖδος ἔρος μῆνά με¹ δεύτερον,
 κάλω μὲν μετρίως, ἀλλ' ὅποσον τῷ πόδι περρέχει
 τὰς γὰς, τοῦτο χάρις, ταῖς δὲ παραύφαις γλύκυ 5
 μειδία².
 καὶ νῦν μὲν τὸ κάκον ταῖς μὲν ἔχει, ταῖσι δὲ μ' οὐκ
 ἔχει³. 4
 τάχα δ' οὐδ' ὅσον ὕπνω 'πιτύχην ἔσσειτ' ἐρωῖα.
 ἔχθες γὰρ παρίων ἔδρακε λέπτ' ἄμμε δι' ὀφρύγων⁴
 αἰδέσθεις προτίδην⁵ ἄντιος, ἡρεύθετο δὲ χροά,
 ἔμεθεν δὲ πλεόν τὰς κραδίας ὦρος ἐδράξατο·
 εἰς οἶκον δ' ἀπέβαν ἔλκος ἔχων καὶ τὸ <κέαρ
 δάκων>⁶ 10
 πόλλα δ' εἰσκαλέσαις θῦμον ἐμαύτῳ διελεξάμαν·⁷
 'τί δὴ ταῦτ' ἐπόης; ἄλοσύνας τί ἔσχατον ἔσσεται;
 λευκάς οὐκί φίσαισθ' ὅττι φόρης ἐν κροτάφοις
 τρίας⁸;
 ὦρά τοι φρονέην, μὴ ὠνὲκ⁹ νέος τὰν ιδέαν πέλη
 πάντ' ἔρδῃ ὅσσα περ οἱ τῶν ἐτέων ἄρτια γεύμενοι.¹⁰
 καὶ μὰν ἄλλα σε λάθει· τὸ δ' ἄρ' ἦς λωῖον, ἔμμεναι

¹ μῆνά με Bergk: ms μῆνα 4, 5 transp. Fritzsche, P. Ant.

² παραύφαις (F E) γλύκυ μειδία Bgk: ms παραύλαις γλ. μειδιάμα, P. Ant. παραυ[³ Bgk: ms ταῖς μὲν ἔχει ταῖς δ' οὐ⁴ λέπτ' ἄμμε Schwabe: δι' ὀφρύγων Bgk-Herw. (ὀφρύφων? E): ms λεπτά μελιφρύγων⁵ προτίδην E: ms ποτίδην⁶ κέαρ δάκων sup-

XXX.—THE SECOND LOVE-POEM

AYE me, the pain and the grief of it! I have been sick of Love's quartan now a month and more. He's not so fair, I own, but all the ground his pretty foot covers is grace, and the smile of his face is very sweetness. 'Tis true the ague takes me now but day on day off, but soon there'll be no respite, no not for a wink of sleep. When we met yesterday he gave me a sidelong glance, afeared to look me in the face, and blushed crimson; at that, Love gripped my reins still the more, till I gat me wounded and heartsore home, there to arraign my soul at bar and hold with myself this parlance: "What wast after, doing so? whither away this fond folly? know'st thou not there's three gray hairs on thy brow? Be wise in time, or one that is no youth in's looks shall play new-taster o' the years. Other toys thou forgettest; 'twere better, sure, at thy time o' life to know no

plied by Fritzsche ⁷ διελεξάμαν Bgk: ms διέλυσε ⁸ οὐκί
Ἰσαιοσθ' E: ms οὐκ ἐπίσθησ θ' φόρησ and τρίας Bgk: ms
 φόροις and τρία ⁹ φρονέην Bgk: ms φρονέσιν μὴ ὠκί
 νέος E: ms μὴ . . . νέος: see *Class. Rev.* 1911 p. 67
¹⁰ γεύμενοι Kreissler: ms γεγεύμ.

THE BUCOLIC POETS

ξέννον τῶν χαλέπων παῖδος <ἔρων ἢ τούν έντ>¹
ἔραν.

τῷ μέν γάρ βίος ἔρπει φίσα γόννοις ἐλάφω θόας
τελάσσαι δ' ἀτέρα ποντοπόρην ἃ αὔριον ἀμέραν,²
οὐδ' αὐτῷ γλυκέρας ἄνθεμον ἄβας πεδ' ὑμαλίκω 20
μένει· τῷ δ' ὁ πόθος καὶ τὸν ἔσω μύελον ἐσθίει
ὀμμιμνασκομένῳ, πόλλα δ' ὄρη νύκτος ἐνύπνια,
παύσασθαι δ' ἐνιαιτὸς χαλέπας οὐκ ἴ<κονος
δύας—. >⁴

ταῦτα κἄτερα πόλλα προτ' ἔμον⁵ θῦμον ἐμεμ-
ψάμαν·

ὁ δὲ τοῦτ' ἔφειτ'· 'ὅττις δοκίμοι⁶ τὸν δολομάχανον
νικάσῃν Ἔρον, οὗτος δοκίμοι τοῖς ὑπὲρ ἀμμέων
εὖρην βραϊδίως ἄστερας, ὀππὸςσакιν ἔννεα·
καὶ νῦν, εἴτε θέλω, χρή με μάκρον σχόντα τὸν
ἄμφενα

ἔλκην τὸν ζυγόν, εἴτ' οὐκὶ θέλω· ταῦτα γάρ, ὦγαθε,
βόλλεται θεός ὃς καὶ Δίος ἔσφαλε μέγαν νόον 30
καῦτας Κυπρογενήας· ἔμε μάν, φύλλον⁷ ἐπάμερον
σμίκρας δεύμενον αὔρας, ὀνέλων ἃ κε φόρη φόρη.⁸

¹ ἔρων ἢ τούν έντ' supplied by E ἔρπει φίσα E: ms
ἔρπει ρωῖσα ² τελάσσαι = τολμήσαι E from Hesych: ms
δλάσει δ αὔριον ἀμέραν = ταύτη τῶν ἡμερῶν ἢ αὔριον ἐστι E:
ms αὔριον ἀμ. ³ P. Ant. τωδ[⁴ χαλέπας Bgk: ms χαλε-
παί suppl. E: ms οὐκὶ for the aposiopesis cf. Il. 23.
319 ff. ⁵ προτ' Bgk: ms ποτ' ⁶ δοκίμοι Bgk: ms δοκεῖ μοι

THEOCRITUS XXX, 17-32

more such loves as this. For whom Life carries swift and easy as hoof doth hind, and might endure to cross and cross the sea every day's morrow that is, can he and the flower o' sweet Youth abide ever of one date? How much less he that hath yearnful remembrance gnawing at his heart's core, and dreams often o' nights and taketh whole years to cure his lovesickness!"

Such lesson and more read I unto my soul, and thus she answered me again: "Whoso thinketh to outvie yon cozening Love, as soon might he think to tell how-many-times-nine stars be i' th' skies above us; and so I too, willy-nilly, must fain stretch my neck beneath the yoke and pull, seeing such, my lord, is the will of a God that hath betrayed ev'n the mickle mind of Zeus, and beguiled ev'n the Cyprus-born, and catcheth up and carrieth whithersoever he list (as well he may) a poor mortal leaf like me that needs but a puff of air to lift it."

⁷ φύλλον Fritzschē: ms φίλον ⁸ δέυμενον Bgk: ms δευόμενον ὀνέλων Ahr: ms ὁ μέλλων ᾧ κε Wil: ms αἶκα φόρη E: cf. Stob. *Floril.* 28. 18 *fin.* οἷς ἐπισφαλὲς ὀπηδεῖ (mss ὀπη δὲ) παντοίῃ τύχῃ φορῇ (mss φορῇ) πνεύματος αἰωρουμένη, and see *Class. Rev.* 1911, p. 65: ms φορεῖ

THE INSCRIPTIONS

THESE little poems are all, with the exception of IV, actual inscriptions, and would seem to have been collected from the works of art upon which they were inscribed. XII and XXIII are in all probability by other hands, and there is some doubt of the genuineness of XXIV; but the rest are not only ascribed to Theocritus in the best manuscripts, but are fully worthy of him.

ΕΠΙΓΡΑΜΜΑΤΑ

I

Τὰ ῥόδα τὰ δροσόεντα καὶ ἅ κατὰπυκνος ἐκείνα
ἔρπυλλος κεῖται ταῖς Ἑλικωνιάσι,
ταὶ δὲ μελάμφυλλοι δάφναι τὴν Πύθιε Παιάν,
Δελφὶς ἐπεὶ πέτρα τοῦτό τοι ἀγλαΐισε·
βωμὸν δ' αἰμάξει κεραὸς τράγος οὔτος ὁ μαλὺς,
τερμίνθου τρώγων ἔσχατον ἄκρεμόνα.

II

Δάφνις ὁ λευκόχρως, ὁ καλᾷ σύριγγι μελίσδων
βουκολικοὺς ὕμνους, ἄνθετο Πανὶ τάδε,
τοὺς τρητοὺς δόνακας, τὸ λαγωβόλον, ὃ ξὺν ἄκοντα,
νεβρίδα, τὰν πήραν, ἃ ποκ' ἐμαλοφόρει.

III

Εὖδεις φυλλοστρώτι πέδῳ Δάφνι σῶμα κεκμακὸς
ἀμπαύων, στάλικες δ' ἀρτιπαγεῖς ἀν' ὄρη·
ἀγρεύει δέ τυ Πὰν καὶ ὁ τὸν κροκόεντα Πρίηπος
κισσὸν ἐφ' ἱμερτῷ κρατὶ καθαπτόμενος,
ἄντρου ἔσω στείχοντες ὁμόρροθοι. ἀλλὰ τὸ φεῦγε,
φεῦγε μεθεὶς ὕπνου κῶμα καταρρύμενον.¹

¹ καταρρύμενον E: cf. Sappho fr. 4 κῶμα κατάρρει, and χύμενος: MSS καταγρόμενον OG καταγόμενον

THE INSCRIPTIONS

I.—[AN INSCRIPTION FOR A PICTURE]

THOSE dewy roses and that thick bushy thyme are an offering to the Ladies of Helicon, and since 'tis the Delphian Rock hath made it honoured, the dark-leaved bay, Pythian Healer, is for thee; and yon horny white he-goat that crops the outmost sprays of the terebinth-tree is to be the blood-offering upon the altar.

II.—[FOR A PICTURE]

THESE stopped reeds, this hurl-bat, this sharp javelin, this fawnskin, and this wallet he used to carry apples in, are an offering unto Pan from the fair-skinned Daphnis, who piped the music o' the country upon this pretty flute.

III.—[FOR A PICTURE]

You sleep there upon the leaf-strown earth, good Daphnis, and rest your weary frame, while your netting-stakes are left planted on the hillside. But Pan is after you, and Priapus also, with the yellow ivy about his jolly head; they are going side by side into your cave. Quick then, put off the lethargy that is shed of sleep, and up with you and away.

THE BUCOLIC POETS

IV

Τήναν τὰν λαύραν, τόθι ται δρύες, αἰπόλε κάμψας
 σύκινον εὐρήσεις ἀρτιγλυφές ξόανον
 ἄσκελές¹ αὐτόφλοιον ἀνούατον, ἀλλὰ φάλητι
 παιδογόνῳ δυνατὸν Κύπριδος ἔργα τελεῖν.
 σακὸς δ' εὐίερος περιδέδρομεν, ἀέναον δὲ
 ῥεῖθρον ἀπὸ σπιλάδων πάντοσε τηλεθάει
 δάφναις καὶ μύρτοισι καὶ εὐώδει κυπαρίσσῳ,
 ἔνθα πέριξ κέχυται βοτρυόπαις ἔλικι
 ἄμπελος, εἰαρινοὶ δὲ λιγυφθόγγοισιν αἰοδαῖς
 κόσσυφοι ἀχεῦσιν ποικιλότραυλα μέλη, 10
 ξουθαὶ δ' ἀδονίδες μινυρίσμασιν ἀνταχεῦσι²
 μέλπουσαι στόμασιν τὰν μελίγαρυν ὄπα.
 ἔξο δὴ τῆνεῖ καὶ τῷ χαρίεντι Πριήπῳ
 εὖχε' ἀποστέρξαι τοὺς Δάφνιδός με πόθους,
 κεῦθ' ἐπιρρέξειν χίμαρον καλόν. ἦν δ' ἀνανεύσῃ,
 τοῦδε τυχὼν ἐθέλω τρισσὰ θύῃ τελέσαι·
 ῥέξω γὰρ δαμάλαν, λάσιον τράγον, ἄρνα τὸν ἴσχω
 σακίταν. αἱτοὶ δ' εὐμενέως ὁ θεός.

V

Ἀῆς ποτὶ τὰν Νυμφᾶν διδύμοις αὐλοῖσιν αἰεῖσαι
 ἀδύ τί μοι; κῆγ' ὦ πακτίδ' αἰεράμενος
 ἀρξεῦμαί τι κρέκειν, ὁ δὲ βουκόλος ἄμμιγα θελξεῖ
 Δάφνις, κηροδέτῳ πνεύματι μελπόμενος.

¹ ἄσκελές Jahn, i.e. a herm, cf. A.P. 10. 8, 6. 20; mss
 τρισκελές ² ἀνταχεῦσι Scaliger: mss ἀντιαχεῦσι

THE INSCRIPTIONS, IV-V

IV.—[A LOVE-POEM IN THE FORM OF A WAYSIDE INSCRIPTION]

WHEN you turn the corner of yonder lane, sweet Goatherd, where the oak-trees are, you'll find a new-carved effigy of fig-wood, without legs or ears and the bark still upon it, but nevertheless an able servant of the Cyprian. There's a brave little sacrificial close runs round it, and a never-ceasing freshet that springs from the rocks there is greened all about with bays and myrtles and fragrant cypress, among which the mother o' grapes doth spread and twine, and in spring the blackbirds cry their lipping medleys of clear-toned song, and the babbling nightingales cry them back their warblings with the honey voice that sings from their tuneful throats. Thither go, and sit you down and pray that pretty fellow to make cease my love of Daphnis, and I'll straightway offer him a fat young goat; but should he say me nay, then I'll make him three sacrifices if he'll win me his love, a heifer, a shaggy buck-goat, and a pet lamb I am rearing; and may the God hear and heed your prayer.

V.—[AN INSCRIPTION FOR A PICTURE]

'FORE the Nymphs I pray you play me some sweet thing upon the double flute, and I will take my viol and strike up likewise, and neatherd Daphnis shall join with us and make charming music with the

THE BUCOLIC POETS

έγγυς δὲ στάντες λασίας δρυὸς ἄντρον ὀπισθεν¹
Πᾶνα τὸν αἰγιβάταν ὀρφανίσωμες ὕπνου.

VI

Ἄ δέιλαιε τὸ Θύρσι, τί τὸ πλέον, εἰ καταταξεῖς
δάκρυσι διγλήνους ὥπας ὀδυρόμενος;
οἴχεται ἅ χίμαρος, τὸ καλὸν τέκος, οἴχετ' ἐς Ἄιδαν
τραχὺς γὰρ χαλαῖς ἀμφεπίαξε λύκος.
αἱ δὲ κύνες κλαγγεῦντι· τί τὸ πλέον, ἀνίκα τήνας
ὅστιον οὐδὲ τέφρα λείπεται οἰχομένης;

VII

Νήπιον υἱὸν ἔλειπες, ἐν ἀλικία δὲ καὶ αὐτός,
Εὐρύμεδον, τύμβου τοῦδε θανὼν ἔτυχες.
σοὶ μὲν ἔδρα θείοισι μετ' ἀνδράσι· τὸν δὲ πολῖται
τιμασεῦντι, πατρὸς μνώμενοι ὡς ἀγαθῷ.

VIII

Ἦλθε καὶ ἐς Μίλητον ὁ τοῦ Παιήονος υἱός,
ἱητῆρι νόσων ἀνδρὶ συνεσσόμενος
Νικία, ὅς μιν ἐπ' ἡμαρ αἰεὶ θυέσσιν ἰκνεῖται,
καὶ τόδ' ἀπ' εὐώδους γλύψατ' ἄγαλμα κέδρου,
Ἡετίωνι χάριν γλαφυρᾶς χειρὸς ἄκρον ὑποστὰς
μισθόν· ὃ δ' εἰς ἔργον πᾶσαν ἀφῆκε τέχνην.

¹ mas also λασιαύχενος ἐγγύθεν ἄντρον

THE INSCRIPTIONS, V-VIII

notes of his wax-bound breath ; and so standing beside the shaggy oak behind the cave, let's rob yon goat-foot Pan of his slumber.

VI.—[FOR A PICTURE]

WELL-A-DAY, you poor Thyrsis ! what boots it if you cry your two eyes out of their sockets ? Your kid's gone, the pretty babe, dead and gone, all crushed in the talons of the great rough wolf. True, the dogs are baying him ; but to what end, when there's neither ash nor bone of the poor dead left ?

VII.—[FOR THE GRAVE OF A YOUNG FATHER]

HERE are you, Eurymedon, come in your prime to the grave ; but you left a little son behind you, and though your dwelling henceforth is with the great o' the earth, you may trust your countrymen to honour the child for the sake of the father.

VIII.—[FOR NICIAS' NEW STATUE OF ASCLEPIUS]

THE Great Healer's son is come to Miletus now, to live with his fellow-craftsman Nicias, who both maketh sacrifice before him every day, and hath now made carve this statue of fragrant cedar-wood ; he promised Eëtion a round price for the finished cunning of his hand, and Eëtion hath put forth all his art to the making of the work.

THE BUCOLIC POETS

IX

Ξεῖνε, Συρακόσιός τοι ἀνὴρ τόδ' ἐφίεται Ὀρθων·
χειμερίας μεθύων μηδαμὰ νυκτὸς ἴοις.
καὶ γὰρ ἐγὼ τοιοῦτον ἔχον πότμον,¹ ἀντὶ δὲ πολλὰς
πατρίδος ὀθνεῖαν κείμεαι ἀφεστάμενος.²

X

Τμῖν τοῦτο θεαὶ κεχαρισμένον ἐννέα πάσαις
τῷγαλμα Ξενοκλῆς θῆκε τὸ μαρμάρινον,
μουσικός· οὐχ ἑτέρως τις ἐρεῖ. σοφίῃ δ' ἐπὶ τῇδε
αἶνον ἔχων Μουσέων οὐκ ἐπιλανθάνεται.

XI

Εὐσθένης τὸ μνήμα, φυσιγνώμων ὃς ἄριστος,³
δεινὸς ἀπ' ὀφθαλμοῦ καὶ τὸ νόημα μαθεῖν.
εὖ μιν ἔθαψαν ἐταῖροι ἐπὶ ξείνης ξένον ὄντα,
χωῦμνοθέτης αὐτῷ δαιμονίως φίλος ἦν.
πάντων ὧν ἐπέοικεν ἔχει τεθνεὺς ὁ σοφιστής·
καίπερ ἄκις ἐὼν εἶχ' ἄρα κηδεμόνας.

¹ πότμον: mss also μόρον ² mss also ὀθνεῖαν ἀφεστά-
μενος E, cf. ἀποστησάσθων C.I.A. 1. 32. 18: mss ἐφέσσ. and
ἐρέσσ. ³ ὃς ἄριστος E, for the more usual attracted form
φυσιγνώμονος οὗ (or οἷου) ἀρίστου, cf. xiv. 59: mss ὁ σοφιστής
from below

THE INSCRIPTIONS, IX-XI

IX.—[FOR THE GRAVE OF A LANDED GENTLEMAN]

THIS, good Stranger, is the behest of Orthon of Syracuse: Go you never abroad drunk of a stormy night; for that was my fate to do, and so it is I lie here, and there's weighed me out a foreign country in exchange for much native-land

X.—[FOR AN ALTAR WITH A FRIEZE OF THE MUSES]

THIS carved work of marble, sweet Goddesses, is set up for the nine of you by the true musician—as all must name him—Xenocles, who having much credit of his art forgets not the Muses whose it is.

XI.—[FOR THE GRAVE OF A STROLLING PHYSIOGNOMIST]

HERE lies Strong-i'-th'-arm the great physiognomist, the man who could read the mind by the eye. And so, for all he is a stranger in a strange land, he has had friends to give him decent burial, and the dirge-writer has been kindness itself. The dead philosopher has all he could have wished; and thus, weakling wight though he be, there is after all somebody that cares for him.

“Weakling wight”: an Epio word to point the play upon the name.

THE BUCOLIC POETS

XII

Δημομέλης ὁ χορηγός, ὁ τὸν τρίποδ' ὦ Διόνυσε
καὶ σὲ τὸν ἡδιστον θεῶν μακάρων ἀναθείς,
μέτριος ἦν ἐν πᾶσι, χορῶ δ' ἐκτήσατο νίκην
ἀνδρῶν, καὶ τὸ καλὸν καὶ τὸ προσήκον ὁρῶν.

XIII

Ἡ Κύπρις οὐ πάνδημος. ἱλάσκειο τὴν θεὸν εἰπὼν
οὐρανίην, ἀγνῆς ἄνθεμα Χρυσογόνης
οἴκῳ ἐν Ἀμφικλέους,¹ ὦ καὶ τέκνα καὶ βίον εἶχε
ξυνόν. αἰὲ δέ σφιν λώιον εἰς ἔτος ἦν
ἐκ σέθεν ἀρχομένοις ὦ πότνια· κηδόμενοι γὰρ
ἀθανάτων αὐτοὶ πλεῖον ἔχουσι βροτοί.

XIV

Ἀστοῖς καὶ ξείνοισιν ἴσον νέμει ἦδε τράπεζα·
θεῖς ἀνελοῦ ψήφου πρὸς λόγον ἐλκομένης.²
ἄλλος τις πρόφασιν λεγέτω· τὰ δ' ὀθνεῖα Κάϊκος
 χρήματα καὶ νυκτὸς βουλομένοις ἀριθμεῖ.

¹ Ἀμφικλέους : a Coan name ² ἐλκομένης, cf. *Hibeh Papp.* I. p. 65, Theophr. *Char.* 24 : mss also ἀρχομένης

THE INSCRIPTIONS, XII-XIV

XII.—[FOR A PRIZE TRIPOD]

CHOIR-MASTER Demomeles, who set up this tripod and this effigy, Dionysus, of the sweetest God in heaven, had always been a decent fellow, and he won the victory with his men's-chorus because he knew beauty and seemliness when he saw them.

XIII.—[FOR A COAN LADY'S NEW STATUE OF APHRODITE]

THIS is not the People's Cyprian, but pray when you propitiate this Goddess do so by the name of Heavenly; for this is the offering of a chaste woman, to wit of Chrysogonè, in the house of Amphicles, whose children and whose life she shared; so that beginning, Great Lady, with worship of thee, they ever increased their happiness with the years. For any that have a care for the Immortals are the better off for it themselves.

XIV.—[FOR THE TABLE OF A BARBARIAN MONEY-CHANGER]

THIS table makes no distinction of native and foreigner. You pay in and you receive out in strict accordance with the lie of the counters. If you want shifts and shuffles go elsewhere. Caïcus pays out deposits even after dark.

THE BUCOLIC POETS

XV

Γνώσομαι, εἴ τι νέμεις ἀγαθοῖς πλέον, ἢ καὶ ὁ δειλὸς
ἐκ σέθεν ὡσαύτως ἴσον, ὁδοιπόρ', ἔχει.
'Χαιρέτω οὗτος ὁ τύμβος' ἐρεῖς 'ἐπεὶ Εὐρυμέ-
δοντος
κεῖται τῆς ἱερῆς κοῦφος ὑπὲρ κεφαλῆς.'

XVI

'Ἡ παῖς ὥχετ' ἄωρος ἐν ἐβδόμῳ ἥδ' ἐνιαυτῷ
εἰς Ἀἶδην πολλῆς ἡλικίης προτέρη,
δειλαίη, ποθέουσα τὸν εἰκοσάμηνον ἀδελφόν,
νήπιον ἀστόργου γευσάμενον θανάτου.
αἰαῖ ἐλεινὰ παθοῦσα Περιστέρη, ὡς ἐν ἐτοίμῳ
ἀνθρώποις δαίμων θῆκε τὰ λυγρότατα.

XVII

Θᾶσαι τὸν ἀνδριάντα τοῦτον ὦ ξένη
σπουδᾷ, καὶ λέγ' ἐπὰν ἐς οἶκον ἔνθης·
'Ἀνακρέοντος εἰκόν' εἶδεν ἐν Τέφ
τῶν πρόσθ' εἴ τι περισσὸν ᾠδοποιῶν·'
προσθεῖς δὲ χῶτι 'τοῖς νέοισιν ᾄδετο,'
ἐρεῖς ἀτρεκέως ὅλον τὸν ἄνδρα.

XVIII

"Α τε φωνὰ Δώριος χώνηρ ὁ τὰν κωμωδίαν
εὐρῶν Ἐπίχαρμος.
ὦ Βάκχε χάλκεόν νιν ἀντ' ἀλαθινοῦ
τὴν ὧδ' ἀνέθηκαν,
τοῖ Συρακόσσαις ἐνίδρυνται πελωρίστα πόλει,
οἳ ἄνδρα πολίταν,¹

¹ Gow: MSS ἀνδρὶ πολίτᾳ (πολίται)

THE INSCRIPTIONS, XV-XVIII

XV.—[FOR THE GRAVE OF A BRAVE MAN]

I SHALL know, master Wayfarer, whether you prefer the valiant or esteem him even as the craven; for you will say: "Blest be this tomb for lying so light above the sacred head of Eurymedon."

XVI.—[FOR THE GRAVE OF TWO LITTLE CHILDREN]

THIS little maid was taken untimely, seven years old and her life before her, and 'twas for grief, the poor child, that her brother of twenty months should have tasted, pretty babe, the unkindness of Death; O Peristerè, the pity of it! how near to man and ready hath God set what is woofullest!

XVII.—[FOR A STATUE OF ANACREON AT TEOS]

Look well upon this statue, good Stranger, and when you return home say "I saw at Teos a likeness of Anacreon, the very greatest of the old makers of songs"; and you will describe him to the letter if you say also "He delighted in the young."

XVIII.—[FOR A STATUE OF EPICHARMUS IN THE THEATRE AT SYRACUSE]

THE speech is the Dorian, and the theme the inventor of comedy, Epicharmus. They that have their habitation in the most mighty city of Syracuse have set him up here, as became fellow-townsmen, unto thee, good Bacchus, in bronze in the stead of

THE BUCOLIC POETS

σωροῦ τὸν εἶκε ῥημάτων μεμναμένοι¹
τελείν ἐπίχειρα.
πολλὰ γὰρ ποττὰν ζόαν τοῖς παισὶν εἶπε χρήσιμα·
μεγάλα χάρις αὐτῷ.

XIX

Ὁ μουσοποιὸς ἐνθάδ' Ἰππῶναξ κείται.
κεῖ μὲν πονηρός, μὴ ποτέρχεν τῷ τύμβῳ·
εἰ δ' ἐσσι κρήγυός τε καὶ παρὰ χρηστῶν,
θαρσέων καθίζεν, κῆν θέλῃς ἀπόβριξον.

XX

Ὁ μικκὸς τόδ' ἔτευξε τᾷ Θραϊσῶσσι
Μῆδειος τὸ μνᾶμ' ἐπὶ τᾷ ὁδῷ κηπέγραψε Κλείτας.
ἔχει τὰν χάριν ἅ γυνὰ ἀντὶ τήνων,²
ὧν τὸν κοῦρον ἔθρεψε· τί μάν; ὅτι χρησίμα καλεῖται.

XXI

Ἀρχίλοχον καὶ στᾶθι καὶ εἵσιν εὖ τὸν πάλαι ποιητὰν
τὸν τῶν ἰάμβων, οὗ τὸ μυρίον κλέος
διῆλθε κῆπι νύκτα καὶ ποτ' ἄω.
ἦρά νιν αἱ Μοῖσαι καὶ ὁ Δάλιος ἠγάπεν Ἀπόλλων,
ὥς ἐμμελής τ' ἐγένετο κῆπι δέξιος
ἔπεά τε ποιεῖν πρὸς λύραν τ' αἰδεῖν.

¹ thus E, εἶκε from ἴζω, cf. Hom. εἶσα: mss σωρόν (or σ. γὰρ) εἶχε ῥημάτων (or χρημάτων) μεμναμένους ² for ἔχει mss have ἐξεί

THE INSCRIPTIONS, XVIII-XXI

the flesh ; and thus have remembered to pay him his wages for the great heap of words he hath builded. For many are the things he hath told their children profitable unto life. He hath their hearty thanks.

XIX.—[A NEW INSCRIPTION FOR THE GRAVE OF HIPPONAX]

HERE lies the bard Hipponax. If you are a rascal, go not nigh his tomb ; but if you are a true man of good stock, sit you down and welcome, and if you choose to drop off to sleep you shall.

XX.—[AN INSCRIPTION FOR THE GRAVE OF A NURSE]

THIS memorial the little Medeiuss hath builded by the wayside to his Thracian nurse, and written her name upon it, "Cleita." She hath her reward for the child's good upbringing, and what is it? to be called "a good servant" evermore.

XXI.—[FOR A STATUE OF ARCHILOCHUS]

STAND and look at Archilochus, the old maker of iambic verse, whose infinite renown hath spread both to utmost east and furthest west. Sure the Muses and Delian Apollo liked him well, such taste and skill had he to bring both to the framing of the words and to the setting of them to the lyre.

THE BUCOLIC POETS

XXII

Τὸν τῷ Ζανὸς ὄδ' ὕμιν υἱὸν ὦνήρ
τὸν λεοντομάχαν, τὸν ὀξύχειρα,
πρᾶτος τῶν ἐπάνωθε μωσοποιῶν
Πείσανδρος συνέγραψεν οὐκ Καμίρω,
χῶσσοις ἐξεπόνασεν εἰπ' ἀέθλους.
τοῦτον δ' αὐτὸν ὁ δᾶμος, ὡς σάφ' εἰδῆς,
ἔστασ' ἐνθάδε χάλκεον ποήσας
πολλοῖς μῆσιν ὀπισθε κήνιαυτοῖς.

XXIII

Αὐδήσει τὸ γράμμα, τί σᾶμά τε καὶ τίς ὑπ' αὐτῷ·
Γλαύκης εἰμὶ τάφος τῆς ὀνομαζομένης.

XXIV

Ἀρχαῖα τῷ πόλλωνι τῶναθήματα
ὑπήρχεν· ἡ βάσις δὲ τοῦ μὲν εἴκοσι,
τοῦ¹ δ' ἐπτὰ, τοῦ δὲ πέντε, τοῦ δὲ δώδεκα,
τοῦ δὲ διηκοσίοις νεωτέρῃ ἢ δ' ἐνιαυτοῖς·
τοσσόσδε γὰρ τιν² ἐξέβη μετρούμενος.

¹ here and below τοῦ Wil : mss τοῖς ² τιν E, supply
ἀριθμὸς : mss νῦν

THE INSCRIPTIONS, XXII-XXIV

XXII.—[FOR A STATUE OF PEISANDER AT CAMIRUS]

THIS is Peisander of Camirus, the bard of old time who first wrote you of the lion-fighting quick-o'-th'-hand son of Zeus and told of all the labours he wrought. That you may know this for certain, the people have made his likeness in bronze and set it here after many months and many years.

XXIII.—[FOR THE GRAVE OF ONE GLAUCÈ]

THE writing will say what the tomb is and who lies beneath it: "I am the grave of one that was called Glaucè."

XXIV.—[FOR A NEW BASE TO SOME OLD OFFERINGS]

THESE offerings Apollo had possessed before; but the base you see below them is younger, than this by twenty years and that by seven, this by five and that by twelve, and this again by two hundred. For when you reckon them that is what it comes to.

ΘΕΟΚΡΙΤΟΥ ΑΠΟΣΠΑΣΜΑΤΑ

I

Eustath. ad *Iliad.* 5. 905, p. 620, 29 Ἀδελφὴ δὲ ἐστὶν Ἄρεως ἢ Ἥβη, ὥς καὶ Θεόκριτος μυθολογεῖ.

II

Etym. Magn., p. 290, 53 δυσὶν ἀντιφέρεσθαι, ὥς παρὰ Θεοκρίτῳ.

III

Athen. 7, 284 A Θεόκριτος δ' ὁ Συρακόσιος ἐν τῇ ἐπιγραφομένῃ Βερενίκη τὸν λευκὸν ἐπονομαζόμενον ἰχθὺν ἱερὸν καλεῖ διὰ τούτων·

. . . καὶ τις ἀνὴρ αἰτεῖται ἐπαγροσύνην τε καὶ ὄλβον,
ἐξ ἄλλος ᾧ ζωή, τὰ δὲ δίκτυα κείνῳ ἄροτρα,
σφάζων ἀκρόνυχος ταύτῃ θεῷ ἱερὸν ἰχθύν,
ὃν λεῦκον καλέουσιν, ὃ γάρ θ' ἱερώτατος ἄλλων,
καὶ κε λῖνα στήσαιο καὶ ἐξερύσαιο θαλάσσης
ἔμπλεα . . .

THE FRAGMENTS

THREE fragments of Theocritus have been preserved in quotations.

I

Eustathius commenting upon Iliad 5. 905 says :—

Hebe is the sister of Ares, as Theocritus tells us.

II

In the Etymologicum Magnum we read :—

To fight against two, as in Theocritus.

III

The third passage is quoted by Athenaeus (7. 284A) from a poem in honour of Berenicè, the queen either of Ptolemy I or of Ptolemy III; it is also referred to by Eustathius upon Iliad 16. 407 (1067. 43) :—

... And if a man whose living is of the deep, a man whose ploughshares are his nets, prayeth for luck and lucre with an evening sacrifice unto this Goddess of one of the noble fishes which being noblest of all they call Leucus, then when he shall set his trammels he shall draw them from out the sea full to the brim . . .

II

THE POEMS AND FRAGMENTS
OF BION

I.—THE LAMENT FOR ADONIS

LIKE all the so-called songs in this book, this poem is lyric only in spirit. It is not one of the actual songs sung at the Adonis-festival, but, like the song in *Theocritus XV*, a conventional book-representation of them written for recitation. The suggestion here and there of a refrain is intended primarily to aid the illusion, but also serves the purpose sometimes of paragraphing the poem. The poem belongs to the second part of the festival; it is the dirge proper. As in *XV* the wedding-song refers to the coming dirge, so here the dirge refers to the past wedding-song. The Lament for Adonis is generally believed to be the work of Bion.

ΒΙΩΝΟΣ

Ι.—ΑΔΩΝΙΔΟΣ ΕΠΙΤΑΦΙΟΣ

Αιάζω τὸν Ἀδωνιν· ἀπώλετο καλὸς Ἀδωνις·
' ὤλετο καλὸς Ἀδωνις' ἐπαιάζουσιν Ἑρωτες.

μηκέτι πορφυρέοις ἐνὶ φάρεσι Κύπρι κάθεινδε·
ἔγρεο δειλαία, κυανόστολα¹ καὶ πλατάγησον
στήθεα καὶ λέγε πᾶσιν· ἀπώλετο καλὸς Ἀδωνις·
αἰιάζω τὸν Ἀδωνιν· ἐπαιάζουσιν Ἑρωτες.

κεῖται καλὸς Ἀδωνις ἐν ὥρεσι μηρὸν ὀδόντι,
λευκῷ λευκὸν ὀδόντι τυπείς, καὶ Κύπριν ἀνιῇ
λεπτὸν ἀποψύχων· τὸ δέ οἱ μέλαν εἴβεται αἷμα
χιονέας κατὰ σαρκός, ὑπ' ὀφρύσι δ' ὄμματα ναρκῇ, 10
καὶ τὸ ῥόδον φεύγει τῷ χεῖλεος· ἀμφὶ δὲ τήνῳ
θνάσκει καὶ τὸ φίλημα, τὸ μήποτε Κύπρις ἀνοίσει.
Κύπριδι μὲν τὸ φίλημα καὶ οὐ ζώντος ἀρέσκει,
ἀλλ' οὐκ οἶδεν Ἀδωνις, ὃ νιν θνάσκοντ' ἐφίλησεν.
αἰιάζω τὸν Ἀδωνιν· ἐπαιάζουσιν Ἑρωτες.

ἄγριον ἄγριον ἔλκος ἔχει κατὰ μηρὸν Ἀδωνις·
μεῖζον δ' ἂ Κυθήρεια φέρει ποτικάρδιον ἔλκος.

¹ κυανόστολα Wil : mss κυανοστόλα

THE POEMS AND FRAGMENTS OF BION

I.—THE LAMENT FOR ADONIS

(I CRY woe for Adonis and say *The beauteous Adonis is dead* ; and the Loves cry me woe again and say *The beauteous Adonis is dead.*)

Sleep no more, Cypris, beneath thy purple coverlet, but awake to thy misery ; put on the sable robe and fall to beating thy breast, and tell it to the world, *The beauteous Adonis is dead.*

Woe I cry for Adonis and the Loves cry woe again.

The beauteous Adonis lieth low in the hills, his thigh pierced with the tusk, the white with the white, and Cypris is sore vexed at the gentle passing of his breath ; for the red blood drips down his snow-white flesh, and the eyes beneath his brow wax dim ; the rose departs from his lip, and the kiss that Cypris shall never have so again, that kiss dies upon it and is gone. Cypris is fain enough now of the kiss of the dead ; but Adonis, he knows not that she hath kissed him.

Woe I cry for Adonis and the Loves cry woe again.

(Cruel, O cruel the wound in the thigh of him, but greater the wound in the heart of her. Loud did

τήνον¹ μὲν περὶ παῖδα φίλοι κύνες ὠδύραντο
 καὶ Νύμφαι κλαίουσιν ὀρειάδες· ἅ δ' Ἀφροδίτα
 λυσαμένα πλοκαμίδας ἀνὰ δρυμὼς ἀλάληται 20
 πενθαλέα νήπλεκτος ἀσύνδαλος· αἱ δὲ βάτοιν
 ἐρχομένην κείροντι καὶ ἱερὸν αἷμα δρέπονται·
 ὄξυ δὲ κωκύουσα δι' ἄγkea μακρὰ φορεῖται
 Ἀσσύριον βοόωσα πόσιν καὶ παῖδα καλεῖσα.
 ἀμφὶ δέ νιν μέλαν αἷμα παρ' ὀμφαλὸν ἄωρεῖτο,
 στήθεα δ' ἐκ μηρῶν φοινίσσετο, τοῖ δ' ὕπὸ μαζοῖ
 χιόνεοι τὸ πάροιθεν Ἀδώνιδι πορφύροντο.
 αἰαῖ τὰν Κυθήρειαν ἐπαιάζουσιν Ἑρωτες.
 ὦλεσε τὸν καλὸν ἄνδρα, συνώλεσεν ἱερὸν εἶδος.
 Κύπριδι μὲν καλὸν εἶδος, ὅτε ζώεσκεν Ἀδωνις· 30
 κάτθανε δ' ἅ μορφὰ σὺν Ἀδώνιδι. αἰαῖ τὰν Κύπριν
 αἰαῖ

ὦρεα πάντα λέγοντι, καὶ αἱ δρύες αἰ τὸν Ἀδωνιν·
 καὶ ποταμοὶ κλαίουσι τὰ πένθεα τῆς Ἀφροδίτας,
 καὶ παγαὶ τὸν Ἀδωνιν ἐν ὥρεσι δακρύνοντι,
 ἄνθεα δ' ἐξ ὀδύνας ἐρυθθαίνονται· ἅ δὲ Κυθήρα
 πάντας ἀνὰ κναμῶς, ἀνὰ πᾶν νάπος οἰκτρὸν αἰεῖει
 αἰαῖ τὰν Κυθήρειαν, ἀπώλετο καλὸς Ἀδωνις.
 Ἀχὼ δ' ἀντεβόασεν ἀπώλετο καλὸς Ἀδωνις.
 Κύπριδος αἶνον ἔρωτα τίς οὐκ ἔκλαυσεν ἂν αἰαῖ;
 ὥς ἶδεν, ὥς ἐνόησεν Ἀδώνιδος ἄσχετον ἔλκος, 40
 ὥς ἶδε φοῖνιον αἷμα μαραινομένῳ περὶ μηρῷ,
 πάχεας ἀμπετάσασα κινύρετο· μείνον Ἀδωνι,
 δύσποτμε μείνον Ἀδωνι, πανύστατον ὥς σε κιχείω,
 ὥς σε περιπτύξω καὶ χεῖλεα χεῖλεσι μίξω.
 ἔγρεο τυτθὸν Ἀδωνι, τὸ δ' αὖ πύματόν με φίλησον,
 τοσσοῦτόν με φίλησον, ὅσον ζῶη τὸ φίλημα,

¹ τήνον Brunck : mss κείνον² τοῖ δ' Wil : mss οἱ δ'

wail his familiar hounds, and loud now weep the Nymphs of the hill; and Aphrodite, she unbraids her tresses and goes wandering distraught, unkempt, unslipped in the wild wood, and for all the briers may tear and rend her and cull her hallowed blood, she flies through the long glades shrieking amain, crying upon her Assyrian lord, calling upon the lad of her love. Meantime the red blood floated in a pool about his navel, his breast took on the purple that came of his thighs, and the paps thereof that had been as the snow waxed now incarnadine.

The Loves cry woe again saying "Woe for Cytherea."

Lost is her lovely lord, and with him lost her hallowed beauty. When Adonis yet lived Cypris was beautiful to see to, but when Adonis died her loveliness died also. With all the hills 'tis *Woe for Cypris* and with the vales 'tis *Woe for Adonis*; the rivers weep the sorrows of Aphrodite, the wells of the mountains shed tears for Adonis; the flowerets flush red for grief, and Cythera's isle over every foothill and every glen of it sings pitifully *Woe for Cytherea, the beauteous Adonis is dead*, and Echo ever cries her back again, *The beauteous Adonis is dead*. Who would not have wept his woe over the dire tale of Cypris' love?

She saw, she marked his irresistible wound, she saw his thigh fading in a welter of blood, she lift her hands and put up the voice of lamentation saying (Stay, Adonis mine, stay, hapless Adonis, till I come at thee for the last time, till I clip thee about and mingle lip with lip. Awake Adonis, awake for a little while, and give me one latest kiss; kiss me all so long as ever the kiss be alive, till thou give up

THE BUCOLIC POETS

ἄχρῖς ἀποψύχῃς ἐς ἐμὸν στόμα κεῖς ἐμὸν ἦπαρ
πνεῦμα τεὸν ρεύσῃ, τὸ δέ σευ γλυκὺ φίλτρον
ἀμέλξω,

ἐκ δὲ πῖω τὸν ἔρωτα, φίλημα δὲ τοῦτο φυλάξω
ὥς¹ αὐτὸν τὸν Ἄδωνιν, ἐπεὶ σύ με δύσμορε φεύγεις, 50
φεύγεις μακρὸν Ἄδωνι, καὶ ἔρχεται εἰς Ἀχέροντα
πὰρ στυγνὸν βασιλῆα καὶ ἄγριον, ἃ δὲ τάλαινα
ζῶω καὶ θεὸς ἐμμὶ καὶ οὐ δύναμαί σε διώκειν.
λάβανε Περσεφὸνα τὸν ἐμὸν πόσιν· ἐσσί γὰρ αὐτὰ
πολλὸν ἐμεῦ κρέσσων, τὸ δὲ πᾶν καλὸν ἐς σέ
καταρρεῖ²

ἐμμὶ δ' ἐγὼ πανάποτμος, ἔχω δ' ἀκόρεστον ἀνία·,
καὶ κλαίω τὸν Ἄδωνιν, ὃ μοι θάνε, καὶ σε φοβεῦμαι.
θνάσκεις ὦ τριπόθητε, πόθος δέ μοι ὥς ὄναρ ἔπτα,
χήρα δ' ἃ Κυθήρεια, κενοὶ δ' ἀνὰ δώματ' Ἔρωτες.
σοὶ δ' ἄμα κεστὸς ὄλωλε. τί γὰρ τολμηρὲ κυνάγεις; (1)
καλὸς ἐὼν τοσσούτον ἐμήναο θηρὶ παλαίειν;
ὦδ' ὀλοφύρατο Κύπρις· ἐπαιάζουσιν Ἔρωτες
'αἰαῖ τὰν Κυθήρειαν, ἀπώλετο καλὸς Ἄδωνις.'

δάκρυον ἃ Παφία τόσσον χέει, ὅσσον Ἄδωνις
αἷμα χέει· τὰ δὲ πάντα ποτὶ χθονὶ γίνεται ἄνθη.
αἷμα ρόδον τίκτει, τὰ δὲ δάκρυα τὰν ἀνεμώναν.
αἰάζω τὸν Ἄδωνιν, ἀπώλετο καλὸς Ἄδωνις.

μηκέτ' ἐνὶ δρυμοῖσι τὸν ἀνέρα μύρεο Κύπρι.
οὐκ ἀγαθὰ στιβάς ἐστιν Ἀδώνιδι φυλλὰς ἐρήμα·
λέκτρον ἔχοι Κυθήρεια τὸ σὸν καὶ³ νεκρὸς Ἄδωνις. 70

¹ ὥς Mus: mss ὧς σ' ² καταρρεῖ Stephanus: mss καὶ ἄρρει
³ ἔχοι Valckenaer: mss ἔχει καὶ E: mss νῦν δὲ
or τὴν δὲ due to taking καὶ as "and"

BION I, 47-70

thy breath into my mouth and thy spirit pass into my heart, till I have drawn the sweet milk of thy love-potion and I have drunk up all thy love; and that kiss of Adonis I will keep as it were he that gave it, now that thou fliest me, poor miserable, fliest me far and long, Adonis, and goest where is Acheron and the cruel sullen king, while I alas! live and am a God and may not go after thee. O Persephone, take thou my husband, take him if thou wilt; for thou art far stronger than I, and gettest to thy share all that is beautiful; but as for me, 'tis all ill and for ever, 'tis pain and grief without cloy, and I weep that my Adonis is dead and I fear me what thou wilt do. O dearest and sweetest and best, thou diest, and my dear love is sped like a dream; widowed now is Cytherea, the Loves are left idle in her bower, and the girdle of the Love-Lady is lost along with her beloved. (O rash and overbold 'why didst go a-hunting? Wast thou so wooed to pit thee against a wild beast and thou so fair?'" This was the wail of Cypris, and now the Loves cry her woe again, saying *Woe for Cytherea, the beauteous Adonis is dead.*

The Paphian weeps and Adonis bleeds, drop for drop, and the blood and tears become flowers upon the ground. Of the blood comes the rose, and of the tears the windflower.

I cry woe for Adonis, the beauteous Adonis is dead.

Mourn thy husband no more in the woods, sweet Cypris; the lonely leaves make no good lying for such as he: rather let Adonis have thy couch as in life so in death; for being dead, Cytherea, he is yet

"wood": mad.

THE BUCOLIC POETS

καὶ νέκυς ὧν καλὸς ἐστὶ, καλὸς νέκυς, οἷα καθεύδων.
 κάτθεό νιν μαλακοῖς ἐνὶ φάρεσιν οἷς¹ ἐνίανειν,
 ᾧ μετὰ τεύς² ἀνὰ νύκτα τὸν ἱερὸν ὕπνον ἐμόχθει
 παγχρυσέῳ κλιντῆρι· ποθεῖ καὶ στυμνὸν³ Ἀδωνιν.
 βάλλε δέ νιν στεφάνοισι καὶ ἄνθεσι· πάντα σὺν
 αὐτῷ,

ὧς τῆνος τέθνακε καὶ ἄνθεα πάντα θανόντων.⁴
 ῥαῖνε δέ νιν Συρίοισιν⁵ ἀλείφασι, ῥαῖνε μύροισιν·
 ὀλλύσθω μύρα πάντα· τὸ σὺν μύρον ὦλετ' Ἀδωνις.

κέκλιται ἄβρὸς Ἀδωνις ἐν εἵμασι πορφυρέοισιν·
 ἀμφὶ δέ νιν κλαίοντες ἀναστενάχουσιν Ἑρωτες 80
 κειράμενοι χαίτας ἐπ' Ἀδώνιδι· χῶ μὲν οἷστῶς,
 ὃς δ' ἐπὶ τόξον ἔβαλλεν, ὃ⁶ δὲ πτερόν, ὃς δὲ φαρέ-
 τραν·

χῶ μὲν ἔλυσσε πέδιλον Ἀδώνιδος, οἱ δὲ λέβητι
 χρυσείῳ φορέουσιν ὕδωρ, ὃ δὲ μηρία λούει,
 ὃς δ' ὀπιθεν πτερύγεσσι ἀναψύχει τὸν Ἀδωνιν.
 'αἰαῖ' τὰν Κυθήρειαν' ἐπαιάζουσιν Ἑρωτες.

ἔσβεσε λαμπάδα πᾶσαν ἐπὶ φλιαῖς Ὑμέναιος,
 καὶ στέφος ἐξεπέτασσε γαμήλιον· οὐκέτι δ' Ὑμῆν,
 Ὑμῆν οὐκέτ' αἶδει ἐὼν μέλος, ἀλλ' ἐπαείδει⁸
 'αἰαῖ' καὶ τὸν Ἀδωνιν' ἔτι πλέον ἢ Ὑμέναιον. 90
 αἱ Χάριτες κλαίοντι τὸν νύεα τῷ Κινύραο,
 ὦλετο καλὸς Ἀδωνις ἐν ἀλλήλαιοις λέγοισαι.
 'αἰαῖ' δ' ὅξυ λέγοντι πολὺν πλέον ἢ Παιῶνα.⁹
 χαῖ¹⁰ Μοῖραι τὸν Ἀδωνιν ἀνακλείουσιν· Ἀδωνιν·

¹ οἷς Steph.: mss οἱ ² ᾧ E: mss τοῖς τεύς Wil: mss σευ
³ E, see C. R. 1913. 76, Alex. 197 K: mss στυγνόν ⁴ πάντα
 θανόντων E, cf. 78: mss πάντ' ἐμαράνθη emended from *Erit.*
Bion. 69 after πάντα σὺν αὐτῷ had come in from above

lovely, lovely in death as he were asleep. Lay him down in the soft coverlets wherein he used to slumber, upon that couch of solid gold whereon he used to pass the nights in sacred sleep with thee; for the very couch longs for Adonis, Adonis all dishevelled. Fling garlands also and flowers upon him; now that he is dead let them die too, let every flower die. Pour out upon him unguents of Syria, perfumes of Syria; perish now all perfumes, for he that was thy perfume is perished and gone.

There he lies, the delicate Adonis, in purple wrappings, and the weeping Loves lift up their voices in lamentation; they have shorn their locks for Adonis' sake. This flung upon him arrows, that a bow, this a feather, that a quiver. One hath done off Adonis' shoe, others fetch water in a golden basin, another washes the thighs of him, and again another stands behind and fans him with his wings.

The Loves cry woe again saying "Woe for Cytherea."

The Wedding-God hath put out every torch before the door, and scattered the bridal garland upon the ground; the burden of his song is no more "Ho for the Wedding;" there's more of "Woe" and "Adonis" to it than ever there was of the wedding-cry. The Graces weep the son of Cinyras, saying one to another, *The beauteous Adonis is dead*, and when they cry woe 'tis a shriller cry than ever the cry of thanksgiving. Nay, even the Fates weep and wail for Adonis, calling upon his name; and more-

⁵ Συρλοισιν Ruhnken: mss μύροις ⁶ ἔβαλλον δ Wil: mss
 ἔβαιν' δs ⁷ αἰαῖ Lennep: mss αὐτὰν ⁸ thus Ahr: mss
 ἀειδονέος μέλος ἄλλεται αἶ αἶ ⁹ αἰαῖ Pierson: mss αὐταῖ
 Παιῶνα Ahr: mss τὸ Διώνη ¹⁰ χαῖ Meineke: mss καὶ

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καί νιν ἐπαείδουσιν· ὃ δέ σφισιν οὐχ ὑπακούει·
οὐ μὰν οὐκ ἐθέλει, Κώρα δέ νιν οὐκ ἀπολύει.

λῆγε γόων Κυθήρεια τὸ σήμερον, ἴσχεο κομμῶν.¹
δεῖ σε πάλιν κλαῦσαι, πάλιν εἰς ἔτος ἄλλο
δακρῦσαι.

98

¹ κομμῶν Barth : mss κώων

BION I, 97-100

over they sing a spell upon him to bring him back again, but he payeth no heed to it ; yet 'tis not from lack of the will, but rather that the Maiden will not let him go.

Give over thy wailing for to-day, Cytherea, and beat not now thy breast any more ; thou needs wilt wail again and weep again, come another year.

II.—[ΜΥΡΣΩΝ ΚΑΙ ΛΥΚΪΔΑΣ]

ΜΥΡΣΩΝ

Λῆς νύ τί μοι Λυκίδα Σικελὸν μέλος ἀδὺ λιγαίνειν,
 ἱμερόεν γλυκύθυμον ἐρωτικόν, οἶον ὁ Κύκλωψ
 ᾄσειεν Πολύφαμος ἐπαονία¹ Γαλατεία;

ΛΥΚΙΔΑΣ

κῆμοι² συρίσδεν, Μύρσων, φίλον· ἀλλὰ τί μέλψω;

ΜΥΡΣΩΝ

Σκύριον ὦ Λυκίδα ζαλώμενον³ ἀδὺν ἔρωτα,
 λάθρια Πηλείδαο φιλάματα, λάθριον εὐνάν,
 πῶς παῖς ἔσσατο φᾶρος, ὅπως δ' ἐψεύσατο⁴ μορφῇ
 κῆν κώραισιν ὅπως⁵ Λυκομηδίσιν ἰπαλέγοισα
 ἠείδη κατὰ⁶ παστὸν Ἀχιλλέα Δηϊδάμεια.

ΛΥΚΙΔΑΣ

Ἄρπασε τὰν Ἑλέναν πόθ' ὁ βουκόλος, ἄγε δ' ἐς
 Ἰδαν,

10

Οἰνῶνα κακὸν ἄλγος. ἐχώσατο δ' ἁ Λακεδαίμων,

¹ ἐπαονία E, cf. Theocr. 25. 249: mss ἐπ' ἡϊόνι ² κῆμοι
 Brunck: mss κῆν μοι ³ ζαλώμενον Wil: mss ζαλῶν μένος
⁴ ἐψεύσατο Canter, cf. Nonn. Dion. 44. 289: mss ἐγεύσατο
⁵ thus Wil: mss κῆν ὅπως ἐν κώραις ⁶ ἠείδη (from οἶδα) κατὰ
 E, cf. Moero ap. Athen. 491 B: mss ἀηδήνηα τὰ

II.—[ACHILLES AMONG THE MAIDENS]

MYRSON

THEN prithee, Lycidas, wilt thou chant me some pretty lay of Sicily, some delightful sweetheart song of love such as the Cyclops sang to Galatea of the sea-beaches ?

LYCIDAS

I myself should like to make some music, Myrson ; so what shall it be ?

MYRSON

The sweet and enviable love-tale of Scyros, Lycidas, the stolen kisses of the child of Peleus and the stolen espousal of the same, how a lad donned women's weeds and played the knave with his outward seeming, and how in the women's chamber the reckless Deïdameia found out Achilles among the daughters of Lycomedes.

LYCIDAS (*sings*)

Once on a day, and a woeful day for the wife that
loved him well,
The neatherd stole fair Helen and bare her to Ida
fell.

“ The wife that loved him well ” : Oenōnè, wife of Paris.

THE BUCOLIC POETS

πάντα δὲ λαὸν ἄγειρεν Ἀχαιϊκόν, οὐδέ τις Ἑλλήν
 οὔτε Μυκηναίων οὔτ' Ἥλιδος οὔτε Λακῶνων,
 μῆινεν ἐὼν κατὰ δῶμα φυγῶν δύστανον Ἄρηα.¹
 λάνθανε δ' ἐν κώραις Λυκομηδίσι μῶνος Ἀχιλλεύς,
 εἶρια δ' ἀνθ' ὅπλων ἐδιδάσκετο, καὶ χερὶ λευκᾷ
 παρθενικὸν κόπον² εἶχεν, ἐφαίνετο δ' ἥϊτε κῶρα·
 καὶ γὰρ ἴσον τήναις θηλύνετο, καὶ τόσον ἄνθος
 χιονέαις πόρφυρε παρηίσι, καὶ τὸ βίδισμα
 παρθενικῆς ἐβάδιζε, κόμας δ' ἐπύκαζε καλύπτρα.
 θυμὸν δ' ἀνέρος³ εἶχε, καὶ ἀνέρος εἶχεν ἔρωτα·
 ἐξ αὐτοῦ δ' ἐπὶ νύκτα παρίζετο⁴ Δηϊδαμεία,
 καὶ ποτὲ μὲν τήνας ἐφίλει χέρα, πολλάκι δ' αὐτὰς
 στάμονα καλὸν ἄειρε, τὰ δαΐδαλα δ' ἄτρι'⁵ ἐπῆννε·
 ἦσθιε δ' οὐκ ἄλλα σὺν ὁμάλικι, πάντα δ' ἐποίει
 σπεύδων κοινὸν ἐς ὕπνον. ἔλεξέ νυ καὶ λόγον αὐτᾷ·
 ' ἄλλαι⁶ μὲν κνώσσουσι σὺν ἀλλάλαισιν ἀδελφαί,
 αὐτὰρ ἐγὼ μῶνα, μῶνα⁷ δὲ σὺ νύμφα καθεύδεις.
 αἱ δύο παρθενικαὶ⁸ συνομάλικες, αἱ δύο καλαί·
 ἀλλὰ μόναι κατὰ⁹ λέκτρα καθεύδομες· ἡ δὲ πονηρὰ
 Νυσαία¹⁰ δολία με κακῶς ἀπὸ σείο μερίσδει.
 οὐ γὰρ ἐγὼ σέο '

¹ φυγῶν δύστανον Bentley: mss φέρων δισοὶ ἀνὰν or δισσὶν ἀνὰν or δυσὶν ἀγνὸν Ἄρηα Scaliger: mss ἄρηα ² κόπον Scal.: mss κόρον or χορὸν ³ δ' ἀνέρος Lennep: mss δ' Ἀρεος

⁴ παρίζετο Canter: mss μερίζ. ⁵ στάμονα Scal: mss στόμ' ἀνὰ δαΐδαλα δ' ἄτρι' Len: mss δ' ἀδέα δάκρυ' ⁶ ἄλλαι E: mss ἄλλαι ⁷ μῶνα μῶνα Len: mss μῶνα μίμνω ⁸ αἱ δύο π.

Sparta was wroth and roused to arms Achaea wide
and far ;

Mycenae, Elis, Sparta-land—

No Greek but scorned at home to stand

- For all the woes of war.

Yet one lay hid the maids amid, Achilles was he hight ;

Instead of arms he learnt to spin

And with wan hand his rest to win,

His cheeks were snow-white freckt with red,

He wore a kerchief on his head,

And woman-lightsome was his tread,

All maiden to the sight.

Yet man was he in his heart, and man was he in
his love ;

From dawn to dark he'd sit him by

A maid yclept Deïdamy,

And oft would kiss her hand, and oft

Would set her weaver's-beam aloft

And praise the web she wove.

Come dinner-time, he'd go to board that only maid
beside,

And do his best of deed and word to win her for his
bride ;

"The others share both board and bed," such wont
his words to be,

"I sleep alone and you alone; though we be maidens
free,

Maidens and fair maidens, we sleep on pallets two ;

'Tis that cruel crafty Nysa that is parting me and
you. . . ."

"with wan hand": the un-sunburnt hand of an indoor-
living person.

Salmasius: mss αἱ δ' ὑπὸ π. ⁹ κατὰ Scal: mss καὶ

¹⁰ Νύσαία Wil: mss Νύσσα or Νύσσα γὰρ

III.—[ΚΛΕΟΔΑΜΟΣ ΚΑΙ ΜΥΡΣΩΝ]

ΚΛΕΟΔΑΜΟΣ

Εἴαρος ὦ Μύρσων ἡ χείματος ἡ φθινοπώρῳ
ἡ θέρεος τί τοι ἀδύ; τί δὲ πλέον εὐχέαι ἐλθεῖν;
ἡ θέρος, ἀνίκα πάντα τελείεται ὅσσα μογεῦμες;
ἡ γλυκερὸν φθινόπωρον, ὅτ' ἀνδράσι λιμὸς ἐλαφρά;
ἡ καὶ χεῖμα δύσεργον; ἐπεὶ καὶ χείματι πολλοὶ
θαλπόμενοι θέλγονται¹ ἀεργεῖα τε καὶ ὄκνῳ·
ἡ τοι καλὸν ἔαρ πλέον εὐαδεν; εἰπέ, τί τοι φρήν
αἰρεῖται; λαλέειν γὰρ ἐπέτραπεν ἡ σχολὰ ἄμμιν.

ΜΥΡΣΩΝ

κρίνειν οὐκ ἐπέοικε θεήια ἔργα βροτοῖσι·
πάντα γὰρ ἱερὰ ταῦτα καὶ ἀδέα· σεῦ δὲ ἕκατι 19
ἐξερέω Κλεόδαμε, τό μοι πέλεν ἄδιον ἄλλων.
οὐκ ἐθέλω θέρος ἡμεν, ἐπεὶ τόκα μ' ἄλιος ὀπτῇ.
οὐκ ἐθέλω φθινόπωρον, ἐπεὶ νόσον ὥρια τίκτει.
οὐλον χεῖμα φέρειν· νιφετὸν κρυμῶς τε φοβεῦμαι.
εἷαρ ἐμοὶ τριπόθητον ὄλῳ λυκάβαντι παρείη,
ἀνίκα μήτε κρύος μήθ' ἄλιος ἄμμε βαρύνει.
εἷαρι πάντα κύει, πάντ' εἷαρος ἀδέα βλαστεῖ,
χὰ νύξ ἀνθρώποισιν ἴσα καὶ ὁμοίος ἀώς. . .

¹ θέλγονται Ursinus : mss θάλλοντας

III.—[FROM A SHEPHERD-MIME]

CLEODAMUS

WHICH will you have is sweetest, Myrson, spring, winter, autumn, or summer? which are you faintest should come? Summer, when all our labours are fulfilled, or sweet autumn when our hunger is least and lightest, or the winter when no man can work—for winter also hath delights for many with her warm firesides and leisure hours—or doth the pretty spring-time please you best? Say, where is the choice of your heart? To be sure, we have time and to spare for talking.

MYRSON

'Tis unseemly for mortal men to judge of the works of Heaven, and all these four are sacred, and every one of them sweet. But since you ask me, Cleodamus, I will tell you which I hold to be sweeter than the rest. I will not have your summer, for then the sun burns me; I will not have your autumn, neither, for that time o' year breeds disease; and as for your winter, he is intolerable; I cannot away with frost and snow. For my part, give me all the year round the dear delightful spring, when cold doth not chill nor sun burn. In the spring the world's a-breeding, in the spring the world's all sweet buds, and our days are as long as our nights and our nights as our days. . . .

THE BUCOLIC POETS

IV

Ἴξευτὰς ἔτι κῶρος ἐν ἄλσει δενδράεντι
 ὄρνεα θηρεύων τὸν ἀπότροπον εἶδεν Ἑρωτα
 ἐσδόμενον πύξιοιο ποτὶ κλάδον· ὥς δ' ἐνόησε,
 χαίρων ὥνεκα δὴ μέγα φαίνεται τῶρνεον αὐτῷ,
 τὼς καλάμῳς ἅμα πάντας ἐπ' ἀλλάλοισι συνάπτων
 τᾶ καὶ τᾶ τὸν Ἑρωτα μετάλμενον ἀμφεδόκευε.
 χῶ παῖς ἀσχαλάων, ὅκα¹ οἱ τέλος οὐδὲν ἀπάντη,
 τὼς καλάμῳς ῥίψας ποτ' ἄροτρεά πρέσβυν ἵκανε,
 ὃς νιν τάνδε τέχνην ἐδιδάξατο, καὶ λέγειν αὐτῷ,
 καὶ οἱ δεῖξεν Ἑρωτα καθήμενον. αὐτὰρ ὁ πρέσβυς 10
 μειδιάων κίνησε κάρη καὶ ἀμείβετο παῖδα
 'φείδεο τᾶς θήρας, μηδ' ἐς τόδ' ἔτ' ὄρνεον ἔρχευ.
 φεῦγε μακράν. κακὸν ἐστί τὸ θηρίον. ὄλβιος ἐσσῇ,
 εἰσόκα μὴ νιν ἔλῃς· ἦν δ' ἀνέρος ἐς μέτρον ἔλθῃς,
 οὗτος ὁ νῦν φεύγων καὶ ἀπάλμενος αὐτὸς ἄφ' αὐτῷ
 ἐλθὼν ἐξαπίνας κεφαλὰν ἐπὶ σείῳ καθιξεί.'

V

'Α μεγάλα μοι Κύπρις ἔθ' ὑπνώοντι παρέστα,
 νηπίαχον τὸν Ἑρωτα καλᾶς ἐκ χειρὸς ἄγοισα
 ἐς χθόνα νευστάζοντα, τόσον δέ μοι ἔφρασε μῦθον·
 'μέλπειν μοι φίλε βούτα λαβὼν τὸν Ἑρωτα
 δίδασκε.'
 ὥς λέγει· χὰ μὲν ἀπῆνθεν, ἐγὼ δ' ὅσα βουκολίασδον,
 νήπιος ὥς ἐθέλοντα μαθεῖν τον Ἑρωτα δίδασκον,
 ὥς εὔρε πλαγίαυλον ὁ Πάν, ὥς αὐλὸν Ἀθάνα,
 ὥς χέλυν Ἑρμάων, κίθαριν ὥς ἀδὺς Ἀπόλλων.

¹ ὅκα Poggion : πᾶς οὐνεχα

BION IV-V

IV.—[LOVE AND THE FOWLER]

ONE day a fowler-lad was out after birds in a coppice, when he espied perching upon a box-tree bough the shy retiring Love. Rejoicing that he had found what seemed him so fine a bird, he fits all his lime-rods together and lies in wait for that hippling-hopping quarry. But soon finding that there was no end to it, he flew into a rage, cast down his rods, and sought the old ploughman who had taught him his trade; and both told him what had happened and showed him where young Love did sit. At that the old man smiled and wagged his wise head, and answered: "Withhold thy hand, my lad, and go not after this bird; flee him far; 'tis evil game. Thou shalt be happy so long as thou catch him not, but so sure as thou shalt come to the stature of a man, he that hoppeth and scapeth thee now will come suddenly of himself and light upon thy head."

V.—[LOVE'S SCHOOLING]

I DREAMED and lo! the great Cyprian stood before me. Her fair hand did lead, with head hanging, the little silly Love, and she said to me: "Pray you, sweet Shepherd, take and teach me this child to sing and play," and so was gone. So I fell to teaching master Love, fool that I was, as one willing to learn; and taught him all my lore of country-music, to wit how Pan did invent the cross-flute and Athena the flute, Hermes the lyre and sweet Apollo the harp.

THE BUCOLIC POETS

ταῦτά νιν ἐξεδίδασκον· ὃ δ' οὐκ ἐμπάζετο μύθων,
ἀλλὰ μοι αὐτὸς ᾄειδεν ἐρωτύλα, καί μ' ἐδίδασκε 10
θνατῶν ἀθανάτων τε πόθως καὶ ματέρος ἔργα.
κῆγὼν ἐκλαθόμαν μὲν ὅσων τὸν Ἑρωτ' ἐδίδασκον,
ὅσσα δ' Ἑρωσ μ' ἐδίδαξεν ἐρωτύλα πάντ' ἐδιδάχθην.

VI

Ταὶ Μοῖσαι τὸν Ἑρωτα τὸν ἄγριον οὐ φοβέονται
ἐκ θυμῷ δὲ φιλεῦντι καὶ ἐκ ποδὸς αὐτῷ ἔπονται.
κῆν μὲν ἄρα ψυχάν τις ἔχων ἀνέραστον αἰείδῃ,
τῆνον ὑπεκφεύγοντι καὶ οὐκ ἐθέλονται διδάσκειν·
ἦν δὲ νόον τις ¹ Ἑρωτι δονεῦμενος ἀδὺ μελίσδῃ,
ἐς τῆνον μάλα πᾶσαι ἐπειγόμεναι προρέοντι.
μάρτυς ἐγὼν, ὅτι μῦθος ὃδ' ἔπλετο πᾶσιν ἀλαθής.
ἦν μὲν γὰρ βροτὸν ἄλλον ἢ ἀθανάτων τινὰ μέλπω,
βαμβαίνει μοι γλῶσσα καὶ ὥς πάρος οὐκέτ' αἰείδει·
ἦν δ' αὐτ' ἐς τὸν Ἑρωτα καὶ ἐς Λυκίδαν τι μελίσδω, 10
καὶ τόκα μοι χαίροισα διὰ στόματος ῥέει αὐδά.

VII

... Οὐκ οἶδ', οὐδ' ἐπέοικεν ἂ μὴ μάθομες πονέ-
εσθαι.
εἴ μοι καλὰ πέλει τὰ μελύδρια, καὶ τάδε μῶνα
κῦδος ἐμοὶ θήσονται, τά μοι πάρος ὥπασε Μοῖρα·
εἰ δ' οὐχ ἰδέα ταῦτα, τί μοι ποτὶ ² πλείονα μοχθεῖν;
εἰ μὲν γὰρ βιότῳ διπλόον χρόνον ἄμμιν ἔδωκεν
ἢ Κρονίδας ἢ Μοῖρα πολὺτροπος, ὥστ' ἀνύεσθαι

¹ τις Brunck : mss τῷ ² ποτὶ Ahr : mss πολὺ

BION V-VII

But nay, the child would give no heed to aught I might say ; rather would he be singing love-songs of his own, and taught me of the doings of his mother and the desires of Gods and men. And as for all the lore I had been teaching master Love, I clean forgot it, but the love-songs master Love taught me, I learnt them every one.

VI.—[A LOVE POEM]

THE Muses know no fear of the cruel Love ; rather do their hearts befriend him greatly and their footsteps follow him close. And let one that hath not love in his soul sing a song, and they forthwith slink away and will not teach him ; but if sweet music be made by him that hath, then fly they all unto him hot-foot. And if you ask me how I know that this is very truth, I tell you I may sing praise of any other, be he God or man, and my tongue will wag falteringly and refuse me her best ; but if my music be of love and Lycidas, then my voice floweth from my lips rejoicing.

VII.—[THE POET'S PHILOSOPHY OF LIFE]

. . . I know not, and 'tis unseemly to labour aught we wot not of. If my poor songs are good, I shall have fame out of such things as Fate hath bestowed upon me already—they will be enough ; but if they are bad, what boots it me to go toiling on ? If we men were given, be it of the Son of Cronus or of fickle Fate, two lives, the one for pleasuring and mirth and

THE BUCOLIC POETS

τὸν μὲν ἐς εὐφροσύναν καὶ χάρματα, τὸν δ' ἐπὶ¹
 μόχθῳ,
 ἦν τάχα μοχθήσαντι μεθύστερον² ἐσθλὰ δέχεσθαι.
 εἰ δὲ θεοὶ κατένευσαν ἓνα χρόνον ἐς βίον ἐλθεῖν
 ἀνθρώποις, καὶ τόνδε βραχὺν καὶ μείονα πάντων, 10
 ἐς πόσον ἂ δειλοὶ καματώδε' ἐς³ ἔργα πονεῦμες,
 ψυχὰν δ' ἄχρι τίνος ποτὶ κέρδεα καὶ ποτὶ τέχνας
 βάλλομες, ἰμείροντες αἰεὶ πολὺ πλείονος ὄλβῳ;
 λαθόμεθ' ἢ ἄρα⁴ πάντες, ὅτι θνατοὶ γενόμεσθα,
 χῶς βραχὺν ἐκ Μοίρας λάχομες χρόνον; . . .

VIII

"Ολβιοι οἱ φιλέοντες, ἐπὶν ἴσον ἀντεράωνται.
 ὄλβιος ἦν Θησεὺς τῷ Πειριθόῳ παρεόντος,
 εἰ καὶ ἀμειλίκτοιο κατήλυθεν εἰς Ἀΐδαο.
 ὄλβιος ἦν χαλεποῖσιν ἐν Ἀξινοῖσιν Ὀρέστας,
 ὦνεκά οἱ ξυνὰς Πυλάδας ἄρητο⁵ κελεύθῳ.
 ἦν μάκαρ Λιακίδας ἐτάρῳ ζώνοντος Ἀχιλλεύς·
 ὄλβιος ἦν θνήσκων, ὅτι οἱ μόρον αἰνὸν ἄμυνεν.

IX

"Εσπερε, τᾶς ἐρατᾶς χρύσειον φάος Ἀφρογενείας,
 "Εσπερε κυανέας ἱερὸν φίλε νυκτὸς ἄγαλμα,
 τόσσον ἀφαιρότερος μήνας, ὅσον ἔξοχος ἄστρον,
 χαῖρε φίλος, καὶ μοι ποτὶ ποιμένα κῶμον ἄγοντι
 ἀντὶ σελαναίας τὸ δίδου φάος, ὦνεκα τήνα

¹ ἐπὶ Wil: mss ἐν ² Mein: mss ποθ' ὕστερον Legrand:
 mss καμάτως κείς ⁴ cf. Mosch. 2. 140 ⁵ ἄρητο Grotius:
 mss ἄρκοιτο or ἄρκο

BION VII-IX

the other for toil, then perhaps might one do the toiling first and get the good things afterward. But seeing Heaven's decree is, man shall live but once, and that for too brief a while to do all he would, then O how long shall we go thus miserably toiling and moiling, and how long shall we lavish our life upon getting and making, in the consuming desire for more wealth and yet more? Is it that we all forget that we are mortal and Fate hath allotted us so brief a span? . . .

VIII.—[REQUITED LOVE]

HAPPY are lovers when their love is requited. Theseus, for all he found Hades at the last implacable, was happy because Perithoüs went with him; and happy Orestes among the cruel Inhospitables, because Pylades had chosen to share his wanderings; happy also lived Achilles Aeacid while his dear comrade was alive, and died happy, seeing he so avenged his dreadful fate.

IX.—[TO HESPERUS]

EVENING Star, which art the golden light of the lovely Child o' the Foam, dear Evening Star, which art the holy jewel of the blue blue Night, even so much dimmer than the Moon as brighter than any other star that shines, hail, gentle friend, and while I go a-serenading my shepherd love shew me a light instead of the Moon, for that she being new but

"Inhospitables": the barbarous inhabitants of the shores of the Black Sea. "his dear comrade": Patroclus. "Child o' the Foam": Aphrodite.

THE BUCOLIC POETS

σάμερον ἀρχομένα τάχιον δύνει. οὐκ ἐπὶ φωρὰν
ἔρχομαι, οὐδ' ἵνα νυκτὸς ὁδοιπορέοντας ἐνοχλέω·
ἀλλ' ἐράω· καλὸν δέ τ' ἐρασσασμένῳ συναρέσθαι.

X

"Αμερε Κυπρογένεια, Διὸς τέκος ἡὲ θαλάσσης,
τίπτε τόσον θνατοῖσι καὶ ἀθανάτοισι χάλεπτες;¹
τυτθὸν ἔφαν· τί νυ τόσον ἀπήχθεο καὶ τεῖν²
αὐτᾶ,
ταλίκον ὥς πάντεσσι κακὸν τὸν Ἔρωτα τεκέσθαι,³
ἄγριον, ἄστρογον, μορφᾷ νόον οὐδὲν ὁμοῖον;
ἐς τί δέ νιν πτανὸν καὶ ἐκαβύλον ὥπασας ἡμεν,
ὥς μὴ πικρὸν εἶοντα δυναίμεθα τήνον ἀλύξαι;

XI—EIS TON YAKINΘON

... ἀμφασία τὸν Φοῖβον ἔλεν τὸ σὸν ἄλγος ὀρῶντα.⁴
δίξετο φάρμακα πάντα, σοφὰν δ' ἐπεμαίετο⁵
τέχνην,
χρῖεν δ' ἀμβροσίᾳ καὶ νέκταρι, χρῖεν ἅπασαν
ὤτειλάν· Μοίραισι δ' ἀναλθέα φάρμακα πάντα ...

XII

... αὐτὰρ ἐγὼν βασεῦμαι ἐμὰν ὁδὸν ἐς τὸ κάταντες
τήνο ποτὶ ψάμαθόν τε καὶ αἰῶνα ψιθυρίσδων,
λισσόμενος Γαλάτειαν ἀπηνέα· τὰς δέ γλυκείας
ἐλπίδας ὑστατίῳ μέχρι γήραος οὐκ ἀπολειψῶ ...

¹ χάλεπτες E = you were troublesome: mss χάλεπτεις

² τεῖν Hermann: mss τιν ³ τεκέσθαι Hegm: mss τέκηαι

BION IX-XII

yesterday is too quickly set. I be no thief nor highwayman—'tis not for that I'm abroad at night—, but a lover ; and lovers deserve all aid.

X.—[TO APHRODITE]

GENTLE Dame of Cyprus, be'st thou child of Zeus, or child of the sea, pray tell me why wast so unkind alike unto Gods and men—nay, I'll say more, why so hateful unto thyself, as to bring forth so great and universal a mischief as this Love, so cruel, so heartless, so all unlike in ways and looks? and wherefore also these wings and archeries that we may not escape him when he oppresseth us?

XI.—OF HYACINTHUS

... When he beheld thy agony Phoebus was dumb. He sought every remedy, he had recourse to cunning arts, he anointed all the wound, anointed it with ambrosia and with nectar ; but all remedies are powerless to heal the wounds of Fate . . .

XII.—[GALATEA'S LOVER]

... But I will go my way to yonder hillside, singing low to sand and shore my supplication of the cruel Galatea ; for I will not give over my sweet hopes till I come unto uttermost old age . . .

¹ ὄρωντα Usener : miss ἔχοντα
miss ἐπεβαίνετο or ἐπεβώσατο

² ἐπεμαίετο Vulcanius :

THE BUCOLIC POETS

XIII

. . . οὐ καλὸν ὦ φίλε πάντα λόγον ποτὶ τέκτονα
φοιτᾶν,
μηδ' ἐπὶ πάντ' ἄλλω¹ χρέος ἰσχύμεν· ἄλλὰ καὶ
αὐτὸς
τεχνᾶσθαι σύριγγα· πέλει δέ τοι εὐμαρὲς ἔργον . . .

XIV

Μοῖσας Ἔρως καλέοι, Μοῖσαι τὸν Ἔρωτα φέροιεν.
μολπὰν ταῖ Μοῖσαί μοι αἰεὶ ποθέοντι διδοῖεν,
τὰν γλυκερὰν μολπάν, τῆς φάρμακον ἄδιον
οὐδέν.

XV

. . . ἐκ θαμινᾶς ῥαθάμιγγος, ὅπως λόγος, αἰὲς
ιοῖσας
χὰ λίθος ἐς ῥωχμὸν κοιλαίνεται. . . .

XVI

. . . μηδὲ λίπης μ' ἀγέραστον, ἐπεὶ χῶ Φοῖβος
αἰίδων
μισθοδοκεῖ.² τιμὰ δὲ τὰ πράγματα κρέσσονα
ποιεῖ . . .

¹ μηδ' ἐπὶ Grotius : mss μηδέ τοι ἄλλω Salmasius : mss
ἄλλο ² αἰίδων μισθοδοκεῖ E : mss αἰεῖν μισθὸν ἔδωκε

BION XIII-XVI

XIII.—[DO IT YOURSELF]

... It is not well, friend, to go to a craftsman upon all matters, nor to resort unto another man in every business, but rather to make you a pipe yourself; and 'faith, 'tis not so hard, neither ...

XIV.—[LOVE AND SONG]

MAY Love call the Muses, and the Muses bring Love; and may the Muses ever give me song at my desire, dear melodious song, the sweetest physic in the world.¹

XV.—[PERSISTENCE]

... 'Tis said a continual dripping will e'en wear a hollow in a stone ...

XVI.—[WORTHY OF HIS HIRE]

... I pray you leave me not without some reward; for even Phoebus is paid for his music, and a meed maketh things better ...

¹ Better perhaps regarded as two fragments, the first ending "bring Love"; the following "and" is not in the Greek.

THE BUCOLIC POETS

XVII

... μορφὰ θηλυτέραισι πέλει καλόν, ἀνέρι δ'
ἀλκά...

XVIII

πάντα θεοῦ γ' ἐθέλοντος ἀνύσιμα, πάντα βροτοῖσιν
ἐκ μακάρων ῥαῖστα καὶ οὐκ ἀτέλεστα γέγοντο.¹

¹ ῥαῖστα Ahr : mss γὰρ ῥάστα γέγοντο Ahr : mss γένοιτο

BION XVII-XVIII

XVII.—[AFTER THEIR KIND]

... The woman's glory is her beauty, the man's his strength ...

XVIII.—[GOD WILLING]

... All things may be achieved if Heav'n will ; all is possible, nay, all is very easy if the Blessed make it so ...

III

THE POEMS OF MOSCHUS

I.—THE RUNAWAY LOVE

CYPRIS has lost her boy Love, and cries him in the streets.

ΜΟΣΧΟΥ ΣΙΚΕΛΙΩΤΟΥ

I.—ΕΡΩΣ ΔΡΑΠΕΤΗΣ

Ἄ Κύπρις τὸν Ἑρωτα τὸν νιέα μακρὸν ἐβώστρει·
“ ὅστις ἐνὶ τριόδοισι πλανώμενον εἶδεν Ἑρωτα,
δραπετίδας ἐμός ἐστιν· ὁ μανύσας γέρας ἐξεῖ·
μισθός¹ τοι τὸ φίλημα τὸ Κύπριδος· ἦν δ' ἀγάγη
νιν,

οὐ γυμνὸν τὸ φίλημα, τὸ δ' ὧ ξένε καὶ πλέον ἐξεῖς.
ἔστι δ' ὁ παῖς περίσαμος· ἐν εἴκοσι παισὶ² μάθοις
νιν.

χρῶτα μὲν οὐ λευκός, πυρὶ δ' εἵκελος· ὄμματα δ'
αὐτῷ

δριμύλα καὶ φλογέοντα· κακαὶ φρένες, ἀδὺν λάλημα·
οὐ γὰρ ἴσον νοέει καὶ φθέγγεται· ὥς μέλι φωνά,
ὥς δὲ χολὰ νόος ἐστίν· ἀνάμερος, ἡπεροπευτάς, 10
οὐδὲν ἀλαθεύων, δόλιον βρέφος, ἄγρια παῖσδων.
εὐπλόκαμον τὸ κάρανον, ἔχει δ' ἰταμόν τὸ μέτωπον.
μικκύλα μὲν τήνῃ τὰ χερύδρια, μακρὰ δὲ βάλλει.
βάλλει κείς Ἀχέροντα καὶ εἰς Αἶδα βασίλεια.
γυμνὸς ὄλος τὸ γε σῶμα, νόος δὲ οἱ εὐπεπύκασται.
καὶ πτερόεις ὥς ὄρνις ἐφίπταται ἄλλον ἐπ' ἄλλῳ,
ἀνέρας ἠδὲ γυναῖκας, ἐπὶ σπλάγχνοις δὲ κάθηται.
τόξον ἔχει μάλα βαιόν, ὑπὲρ τόξῳ δὲ βέλεμνον,

¹ μισθός : mss μισθόν

² παισὶ Heinsius : mss πασι

THE POEMS OF MOSCHUS

I.—THE RUNAWAY LOVE

CYPRIS one day made hue and cry after her son Love and said: "Whosoever hath seen one Love loitering at the street-corners, know that he is my runaway, and any that shall bring me word of him shall have a reward; and the reward shall be the kiss of Cypris; and if he bring her runaway with him, the kiss shall not be all. He is a notable lad; he shall be known among twenty: complexion not white but rather like to fire; eyes keen and beamy; of an ill disposition but fair spoken, for he means not what he says—'tis voice of honey, heart of gall; froward, cozening, a ne'er-say-troth; a wily brat; makes cruel play. His hair is plenty, his forehead bold; his baby hands tiny but can shoot a long way, aye, e'en across Acheron into the dominions of Death. All naked his body, but well covered his mind. He's winged like a bird and flies from one to another, women as well as men, and alights upon their hearts. He hath a very little bow and upon it an arrow; 'tis

THE BUCOLIC POETS

τυτθὸν μὲν τὸ βέλεμνον, ἐς αἰθέρα δ' ἄχρι φορεῖται.
καὶ χρύσειον περὶ νῶτα φασγάνον, ἔνδοθι δ' ἐντὶ 20
τοῖς πικροῖς κάλαμοι, τοῖς πολλάκι καμὲ τιτρώσκει.
πάντα μὲν ἄγρια ταῦτα· πολὺν πλέον ἅ δαῖς¹ αὐτῶ·
βαιὰ λαμπὰς ἐοῖσα τὸν ἄλιον αὐτὸν ἀναίθει.

ἦν τύ γ' ἔλῃς τῆνον, δῆσας ἄγε μηδ' ἐλεήσης.
κῆν ποτίδης κλαίοντα, φυλάσσεο μή σε πλανήσῃ.
κῆν γελάῃ, τύ νιν ἔλκε. καὶ ἦν ἐθέλῃ σε φιλήσῃ,
φεῦγε· κακὸν τὸ φίλημα, τὰ χεῖλεα φάρμακον ἐντί.
ἦν δὲ λέγῃ 'λάβε ταῦτα. χαρίζομαι ὅσσα μοι ὄπλα,'
μὴ τὸ θίγῃς πλάνα δῶρα· τὰ γὰρ πυρὶ πάντα
βέβαπται."

¹ πλέον ἅ δαῖς Wil : mss πλέον δ' ἀεὶ or πλεῖον δέ οἱ

30 αἰαὶ καὶ τὸ σίδαρρον, ὃ τὸν πυρόμεντα καθεύξει. This line, which can hardly belong here, is omitted by some of the mss.

MOSCHUS I, 19-29

but a small arrow but carries even to the sky. And at his back is a little golden quiver, but in it lie the keen shafts with which he oftentimes woundeth e'en me. And cruel though all this equipage be, he hath something crueller far, his torch; 'tis a little light, but can set the very Sun afire.

Let any that shall take him bind and bring him and never pity. If he see him weeping, let him have a care lest he be deceived; if laughing, let him still hale him along; but if making to kiss him, let him flee him, for his kiss is an ill kiss and his lips poison; and if he say 'Here, take these things, you are welcome to all my armour,' then let him not touch those mischievous gifts, for they are all dipped in fire."

II.—EUROPA

MOSCHUS tells in *Epic verse* how the virgin Europa, after dreaming of a struggle between the two continents for the possession of her, was carried off from among her companions by Zeus in the form of a bull, and borne across the sea from Tyre to Crete, there to become his bride. The earlier half of the poem contains a description of Europa's flower-basket. It bears three pictures in inlaid metal—Io crossing the sea to Egypt in the shape of a heifer, Zeus restoring her there by a touch to human form, and the birth of the peacock from the blood of Argus slain.

II.—ΕΥΡΩΠΗ

Εὐρώπη ποτὲ Κύπρις ἐπὶ γλυκὺν ἦκεν ὄνειρον,
 νυκτὸς ὅτε τρίτατον¹ λάχος ἴσταται, ἐγγύθι δ' ἠώς,
 ὕπνος ὅτε γλυκίων μέλιτος βλεφάροισιν ἐφίζων
 λυσιμελὲς πεδία μαλακῶ κατὰ φύεα δεσμῶ,
 εὖτε καὶ ἀτρεκέων ποιμαίνεται ἔθνος ὀνείρων
 τῆμος ὑπωροφίοισιν ἐνὶ κνώσσουσα δόμοισι
 Φοῖνικος θυγάτηρ ἔτι παρθένος Εὐρώπεια
 ὤισατ' ἠπείρους δοιάς περὶ εἶο μάχεσθαι,
 ἄσσιον² ἀντιπέρην τε· φυὴν δ' ἔχον οἶα γυναῖκες.
 τῶν δ' ἡ μὲν ξεινῆς μορφὴν ἔχεν, ἡ δ' ἄρ' ἐρέκει 10
 ἐνδαπίη, καὶ μᾶλλον ἐῆς περισχετο κούρης,
 φάσκεν δ' ὥς μιν ἔτικτε καὶ ὥς ἀτίτηλέ μιν αὐτή.
 ἡ δ' ἑτέρη κρατερῇσι βιωμένη παλάμησιν
 εἵρυνεν οὐκ ἀέκουσαν, ἐπεὶ φάτο μόρσιμον εἶο³
 ἐκ Διὸς αἰγιόχου γέρας ἔμμεναι Εὐρώπειαν.
 ἡ δ' ἀπὸ μὲν στρωτῶν λεχέων θόρε δειμαίνουσα,
 παλλομένη κραδίην· τὸ γὰρ ὥς ὕπαρ εἶδεν ὄνειρον.
 ἐξομένη δ' ἐπὶ δηρὸν ἀκὴν ἔχεν, ἀμφοτέρας δὲ
 εἰσέτι πεπταμένοισιν ἐν ὄμμασιν εἶχε γυναῖκας.
 ὄψε δὲ δειμαλέην ἀνενείκατο παρθένον⁴ αὐδὴν· 20
 ' τίς μοι τοιάδε φάσματ' ἐπουρανίων προΐηλεν;

¹ τρίτατον Musurus : *mas τρίτον* ² ἄσσιον = ἄσπον, called
 Doric by Eustath. 1643. 32 ; ἀντιπέρην cannot = τὴν ἀντ. E :

II.—EUROPA

ONCE upon a time Europa had of the Cyprian a delightful dream. 'Twas the third watch o' the night when 'tis nigh dawn and the Looser of Limbs is come down honey-sweet upon the eyelids for to hold our twin light in gentle bondage, 'twas at that hour which is the outgoing time of the flock of true dreams, that whenas Phoenix' daughter the maid Europa slept in her bower under the roof, she dreamt that two lands near and far strove with one another for the possession of her. Their guise was the guise of women, and the one had the look of an outland wife and the other was like to the dames of her own country. Now this other clave very vehemently to her damsel, saying she was the mother that bare and nursed her, but the outland woman laid violent hands upon her and haled her away; nor went she altogether unwilling, for she that haled her said: "The Aegis-Bearer hath ordained thee to be mine." Then leapt Europa in fear from the bed of her lying, and her heart went pit-a-pat; for she had had a dream as it were a waking vision. And sitting down she was long silent, the two women yet before her waking eyes. At last she raised her maiden voice in accents of terror, saying: "Who of the People of Heaven did send me forth such phantoms as these?"

mss ἄσσαν, ἀσιδα τ', ἄσσαδ', ἀσιδδ'

⁴ δειμαλήην: mss also δὴ μάλ' ἔπειτ'

³ εἶτο Ahr: mss εἶναι

παρθένον: mss also -ος

THE BUCOLIC POETS

ποιοί με στρωτῶν λεχέων ὕπερ ἐν θαλάμοισιν
 ἡδὺ μάλα κνώσσουσαν ἀνεπτόϊσαν ὄνειροι,
 τίς δ' ἦν ἡ ξείνη, τὴν εἰσιδὼν ὑπνώουσα;
 ὥς μ' ἔλαβε κραδίην κείνης πόθος, ὥς με καὶ αὐτὴ
 ἀσπασίως ὑπέδεκτο καὶ ὥς σφετέρην ἴδε παῖδα.
 ἀλλὰ μοι εἰς ἀγαθὸν μάκαρες κρήνειαν¹ ὄνειρον.'

ὥς εἰποῦς ἀνόρουσε, φίλας δ' ἐπεδίξεθ' ἑταίρας
 ἡλικας οἰέτεας θυμήρεας εὐπατερείας,
 τῇσιν αἰεὶ συνάθυρεν, ὅτ' ἐς χορὸν ἐντύνουτο,² 39
 ἢ ὅτε φαιδρύνουτο³ χροῶ προχοῇσιν ἀναύρων,
 ἢ ὅπότε ἐκ λειμῶνος εὐπνοῖα λείρι' ἀμέργοι.
 αἰ δέ οἱ αἶψα φάανθεν· ἔχον δ' ἐν χερσὶν ἐκάστη
 ἀνθοδόκον τάλαρον· ποτὶ δὲ λειμῶνας ἔβαινον
 ἀγχιάλους, ὅθι τ' αἰὲν ὁμιλαδὸν ἡγερέθοντο
 τερπόμεναι ῥοδέῃ τε φυῇ καὶ κύματος ἡχῇ.

αὐτὴ δὲ χρύσειον τάλαρον φέρεν Εὐρώπεια,
 θηητόν, μέγα θαῦμα, μέγαν πόνον Ἡφαίστοιο,
 ὃν Λιβύῃ πόρε δῶρον, ὅτ' ἐς λέχος Ἐννοσιγαίου 40
 ἦϊεν· ἡ δὲ πόρεν περικαλλεῖ Τηλεφαάσση,
 ἥτε οἱ αἵματος ἔσκεν· ἀνύμφῳ δ' Εὐρωπείῃ
 μήτηρ Τηλεφάασσα περικλυτὸν ὥπασε δῶρον.

ἐν τῷ δαίδαλα πολλὰ τετεύχατο μαρμαίροντα.
 ἐν μὲν ἦν χρυσοῖο τετυγμένη Ἰναχίς Ἰώ,
 εἰσέτι πόρτις ἐοῦσα, φυὴν δ' οὐκ εἶχε γυναιήν.
 φοιταλέῃ δὲ πόδεσσιν ἐφ' ἀλμυρὰ βαῖνε κέλευθα,
 νηχομένη ἱκέλη· κυάνου⁴ δ' εἰέτυκτο θάλασσα.
 δοιοῦ⁵ δ' ἔστασαν ὑψοῦ ἐπ' ὀφρύος αἰγιαλοῖο

¹ so Wakefield: mss κρίνειαν

² so Wil: mss -οντο, -αινοτο,

-αιτο ³ mss also φαιδρύνουτο

⁴ so Mein: mss -νή, -νή

⁵ Herm: mss -οἱ

What meant the strange dreams that did affray me in that most sweet slumber I had upon the bed in my chamber? And who was the outland wife I did behold in my sleep? O how did desire possess my heart for her, and how gladly likewise did she take me to her arms and look upon me as I had been her child! I only pray the Blessed may send the dream turn out well."

So speaking she up and sought the companions that were of like age with her, born the same year and of high degree, the maidens she delighted in and was wont to play with, whether there were dancing afoot or the washing of a bright fair body at the outpourings of the water-brooks, or the cropping of odorous lily-flowers in the mead. Forthwith were they before her sight, bound flower-baskets in hand for the longshore meadows, there to foregather as was their wont and take their pleasure with the springing roses and the sound of the waves.

Now Europa's basket was of gold, an admirable thing, a great marvel and a great work of Hephaestus, given of him unto Libya the day the Earth-Shaker took her to his bed, and given of Libya unto the fair beauteous Telephassa because she was one of her own blood; and so the virgin Europa came to possess the renowned gift, being Telephassa was her mother.

And in this basket were wrought many shining pieces of cunning work. Therein first was wrought the daughter of Inachus, in the guise of a heifer yet, passing wide over the briny ways by labour of her feet like one swimming; and the sea was wrought of blue lacquer; and high on either cliff-brow stood

"daughter of Inachus": Io.

"either cliff-brow": Greece and Egypt (Gow).

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φῶτες ἀολλήδην, θεῦντο δὲ ποντοπόρον βοῦν.
 ἐν δ' ἦν Ζεὺς Κρονίδης ἐπαφώμενος ἡρέμα χερσὶ ¹ 50
 πόρτιος Ἴναχίης, τὴν ² δ' ἐπταπόρῳ παρὰ Νείλῳ
 ἐκ βοῶς εὐκεράοιο πάλιν μετὰμειβε γυναικα.
 ἀργύρεος μὲν ἔην Νείλου ῥόος, ἥ δ' ἄρα πόρτις
 χαλκείη, χρυσοῦ δὲ τετυγμένος αὐτὸς ἔην Ζεὺς.
 ἀμφὶ δὲ δινήεντος ὑπὸ στεφάνην ταλάροιο
 Ἑρμείης ἤσκητο· πέλας δέ οἱ ἐκτετάνυστο
 Ἄργος ἀκοιμήτοισι κεκασμένος ὀφθαλμοῖσι.
 τοῖο δὲ φοινήμεντος ἀφ' αἵματος ἐξανέτελλεν
 ὄρνις ἀγαλλόμενος πτερύγων πολυανθείῃ χροίῃ,
 ταρσὸν ἀναπλώσας ὥσείτε τις ὠκύαλος νηὺς· 60
 χρυσείου ταλάροιο περίσκεπε χεῖλεα ταρσός.³
 τοῖος ἔην τάλαρος περικαλλέος Εὐρωπείης.

αἰ δ' ἐπεὶ οὖν λειμώνας ἐς ἀνθεμόεντας ἵκανον,⁴
 ἄλλη ἐπ' ἀλλοίοισι τότ' ἀνθεσι θυμὸν ἔτερπον.
 τῶν ἥ μὲν νάρκισσον εὖπνοον, ἥ δ' ὑάκινθον,
 ἥ δ' ἴον, ἥ δ' ἔρπυλλον ἀπαίνυτο· πολλὰ δ' ἔραζε
 λειμώνων ἐαροτρεφέων θαλέθεσκε πέτηλα.
 αἰ δ' αὖτε ξανθοῖο κρόκου θυόεσσαν ἔθειραν
 δρέπτον ἐριδμαίνουσai, ἀτὰρ μεσσίστη⁵ ἄνασσα
 ἀγλαΐην πυρσοῖο ῥόδου χεῖρεσσι λέγουσα, 70
 οἷά περ ἐν Χαρίτεσσι διέπρεπεν Ἀφρογένεια.

οὐ μὲν δηρὸν ἔμελλεν ἐπ' ἀνθεσι θυμὸν λαίνειν,
 οὐδ' ἄρα παρθενίην μίτρην ἄχραντον ἔρυσθαι.
 ἦ γὰρ δὴ Κρονίδης ὥς μιν φράσαθ', ὥς ἐόλητο

¹ mss also Z. ἐπ. ἢ. χειρὶ θεείῃ ² Ἴναχίης· τὴν Pierson:
 mss εἰναλίης· τὴν ὅτ' εἶναι ληϊστὴν ³ ταρσός Wil: mss
 -οῖς ⁴ mss also ἐσήλυθον ἀνθεμόεντας ⁵ μεσσίστη E,

MOSCHUS II, 49-74

a great crowd and watched the sea-going heifer. Therein for the second piece was the Son of Cronus gently touching the same heifer of Inachus beside the seven-streamèd Nile, and so transfiguring the hornèd creature to a woman again; and the flowing Nile was of silver wrought, and the heifer of brass, and the great Zeus of gold. And beneath the rim of the rounded basket was Hermes fashioned, and beside him lay outstretched that Argus which surpassed all others in ever-waking eyes; and from the purple blood of him came a bird uprising in the pride of the flowery hues of his plumage, and unfolding his tail like the sails of a speeding ship till all the lip of the golden basket was covered with the same. Such was this basket of the fair beauteous Europa's.

Now when these damsels were got to the blossomy meads, they waxed merry one over this flower, another over that. This would have the odorous daffodil, that the flower-de-luce; here 'twas the violet, there the thyme: for right many were the flowerets of the lusty springtime budded and bloomed upon that ground. Then all the band fell a-plucking the spicy tresses of the yellow saffron, to see who could pluck the most; only their queen in the midst of them culled the glory and delight of the red red rose, and was pre-eminent among them even as the Child o' the Foam among the Graces.

Howbeit not for long was she to take her pleasure with the flowers, nor yet to keep her maiden girdle undefiled. For, mark you, no sooner did the Son of

cf. μέστος, νέστος, τρίτατος: πρὸς μέσσοισιν, μέσσησιν, μέση ἔστη

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θυμὸν ἀνωίστοισιν ὑποδμηθεὶς βελέεσσι
 Κύπριδος, ἥ μούνη δύναται καὶ Ζῆνα δαμάσσαι.
 δὴ γὰρ ἀλευόμενός τε χόλον ζηλήμοιός τ' Ἡρῆς
 παρθενικῆς τ' ἐθέλων ἀταλὸν νόον ἐξαπατῆσαι
 κρύψε θεὸν καὶ τρέψε δέμας καὶ γείνετο ταῦρος,
 οὐχ οἷος σταθμοῖς ἐνιφέρβεται, οὐδὲ μὲν οἷος 80
 ὦλκα διατμήγει σύρων εὐκαμπὲς ἄροτρον,
 οὐδ' οἷος ποιμνῆς ἐπιβόσκειται, οὐδὲ μὲν οἷος
 ὅστις ὑποδμηθεὶς ἐρύει πολύφορτον ἀπήνην.
 τοῦ δὴ τοι τὸ μὲν ἄλλο δέμας ξανθόχροον ἔσκε,
 κύκλος δ' ἀργύφεος μέσσω μάρμαϊρε μετώπῳ,
 ὅσσε δ' ὑπογλαύσσεσκε καὶ ἥμερον ἀστράπτεσκεν.
 ἰσά τ' ἐπ' ἀλλήλοισι κέρα ἀνέτελλε καρήνου
 ἄντυγος ἡμιτόμου κεραῆς¹ ἅτε κύκλα σελήνης.

ἤλυθε δ' ἐς λειμῶνα καὶ οὐκ ἐφόβησε φααυθεὶς
 παρθενικάς, πάσῃσι δ' ἔρως γένετ' ἐγγὺς ἰκέσθαι 90
 ψαῦσαι θ' ἡμερτοῖο βοός, τοῦ δ' ἄμβροτος ὁδμὴ
 τηλόθι καὶ λειμῶνος ἐκαίνυτο λαρὸν αὐτμήν.
 στῇ δὲ ποδῶν προπάροιθεν ἀμύμονος Εὐρωπείης,
 καὶ οἱ λιχμάζεσκε δέρην, κατέθελγε δὲ κούρην.
 ἥ δέ μιν ἀμφαφάασκε καὶ ἡρέμα χεῖρεσιν ὑφρὸν
 πολλὸν ἀπὸ στομάτων ἀπομόργνυτο, καὶ κύσε
 ταῦρον.

αὐτὰρ ὁ μειλίχιον μυκήσατο· φαῖό κεν αὐλοῦ
 Μυγδοῦνι γλυκὺν ἦχον ἀνηπύοντος ἀκούειν.
 ὦκλασε δὲ πρὸ ποδοῖν, ἐδέρκετο δ' Εὐρώπειαν
 αὐχέν' ἐπιστρέψας καὶ οἱ πλατὺ δείκνυε νῶτον. 100
 ἥ δὲ βαθυπλοκάμοισι μετέννεπε παρθενικῆσιν

¹ mss also ἅντα κεραίην ἡμιτόμου

MOSCHUS II, 75-102

Cronus espy her, than his heart was troubled and brought low of a sudden shaft of the Cyprian, that is the only vanquisher of Zeus. Willing at once to escape the jealous Hera's wrath and beguile the maiden's gentle heart, he put off the god and put on the bull, not such as feedeth in the stall, nor yet such as cleaveth the furrow with his train of the bended plough, neither one that grazeth at the head of the herd, nor again that draweth in harness the laden wagon. Nay, but all his body was of a yellow hue, save that a ring of gleaming white shined in the midst of his forehead and the eyes beneath it were grey and made lightnings of desire; and the horns of his head rose equal one against the other even as if one should cleave in two rounded cantles the rim of the horned Moon.

So came he into that meadow without affraying those maidens; and they were straightway taken with a desire to come near and touch the lovely ox, whose divine fragrance came so far and outdid even the delightful odour of that breathing meadow. There went he then and stood afore the spotless may Europa, and for to cast his spell upon her began to lick her pretty neck. Whereat she fell to touching and toying, and did wipe gently away the foam that was thick upon his mouth, till at last there went a kiss from a maid unto a bull. Then he lowed, and so moving-softly you would deem it was the sweet cry of the flute of Mygdony, and kneeling at Europa's feet, turned about his head and beckoned her with a look to his great wide back.

At that she up and spake among those pretty

"Mygdony": Phrygia, whence the flute was supposed to have come with the worship of Dionysus.

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‘δεῦθ’ ἐτάραι φίλιναι καὶ ὀμήλικες, ὄφρ’ ἐπὶ τῷδε
ἐξόμεναι ταύρῳ τερπώμεθα· δὴ γὰρ ἀπάσας
νώτον ὑποστορέσας ἀναδέξεται, οἷά τ’ ἐνήης
πρηγὺς τ’ εἰσιδέειν καὶ μείλιχος, οὐδέ τι ταύροις
ἄλλοισι προσέοικε· νόος δέ οἱ ἤντε φωτὸς
αἴσιμος ἀμφιθέει, μούνης δ’ ἐπιδεύεται αὐδῆς.’

ὥς φαμένη νώτοισιν ἐφίζανε μειδιώσα,
αἱ δ’ ἄλλαι μέλλεσκον. ἄφαρ δ’ ἀνεπήλατο
ταῦρος,

ἣν θέλεν ἀρπάξας· ὠκύς δ’ ἐπὶ πόντον ἵκανεν. 110
ἥ δὲ μεταστρεφθεῖσα φίλας καλέεσκεν ἐταίρας
χείρας ὀρεγνυμένη, ταὶ δ’ οὐκ ἐδύναντο κιχάνειν.
ἀκτάων δ’ ἐπιβὰς πρόσσω θέεν ἤντε δελφίς
χηλαῖς ἀβρεκτοῖσιν ἐπ’ εὐρέα κύματα βαίνων.

ἥ δὲ τότε, ἐρχομένοιο γαληνιάασκε θάλασσα,
κῆτεα δ’ ἀμφὶς ἄταλλε Διὸς προπάροιθε ποδοῦν,
γηθόσυνος δ’ ὑπὲρ οἶδμα κυβίστее βυσσούθε
δελφίς·

Νηρεῖδες δ’ ἀνέδυσαν ὑπὲξ ἀλός, αἱ δ’ ἄρα πᾶσαι
κητείοις νώτοισιν ἐφήμεναι ἐστιχόωντο.
καὶ δ’ αὐτὸς βαρύδουπος ὑπείραλος ¹ Ἐννοσίγαιος 120
κῦμα κατιθύνων ἀλῆς ἡγείτο κελεύθου
αὐτοκασιγνήτῳ· τοὶ δ’ ἀμφὶ μιν ἡγερέθοντο
Τρίτωνες, πόντοιο βαρύθροοι ² αὐλητῆρες,
κόχλοισιν ταναοῖς γάμιον μέλος ἡπύοντες.
ἥ δ’ ἄρ’ ἐφεζομένη Ζηνὸς βοέοις ἐπὶ νώτοις
τῇ μὲν ἔχεν ταύρου δολιχὸν κέρασ, ἐν χερὶ δ’ ἄλλη
εἴρνε πορφυρέην κολποῦ πτύχα, ³ ὄφρα κε μὴ μιν
δεύοι ἐφέλκόμενον πολιῆς ἀλὸς ἄσπετον ὕδωρ.

¹ ὑπείραλος E, cf. ὑπείροχος and Il. 23, 227 ὑπείρ ἄλα: mss
ὑπείρ ἀλός or ὑπείρ ἄλα ² mss also βαθύθροοι αὐλ: mss
also ἐνναετῆρες ³ mss also πορφυρέας and πτύχας

MOSCHUS II, 103-128

curly-pates saying "Come away, dear my fellows and my feres; let's ride for a merry sport upon this bull. For sure he will take us all upon his bowed back, so meek he looks and mild, so kind and so gentle, nothing resembling other bulls; moreover an understanding moveth over him meet as a man's, and all he lacks is speech." So saying, she sat her down smiling upon his back; and the rest would have sate them likewise, but suddenly the bull, possessed of his desire, leapt up and made hot-foot for the sea. Then did the rapt Europa turn her about and stretch forth her hands and call upon her dear companions; but nay, they might not come at her, and the sea-shore reached, 'twas still forward, forward till he was faring over the wide waves with hooves as unharmed of the water as the fins of any dolphin.

And lo! the sea waxed calm, the sea-beasts frolicked afore great Zeus, the dolphins made joyful ups and tumblings over the surge, and the Nereids rose from the brine and mounting the sea-beasts rode all a-row. And before them all that great rumbling sea-lord the Earth-Shaker played pilot of the briny pathway to that his brother, and the Tritons gathering about him took their long taper shells and sounded the marriage-music like some clarioners of the main. Meanwhile Europa, seated on the back of Zeus the Bull, held with one hand to his great horn and caught up with the other the long purple fold of her robe, lest trailing it should be wet in the untold waters of the hoar brine; and the robe

"unharmed of the water": the salt water was supposed to rot the hoofs of oxen

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κολπώθη δ' ὥμοισι πέπλος βαθὺς Εὐρωπείης,
 ιστίον οἶά τε νηός, ἐλαφρίζεσκε δὲ κούρην. 130

ἦ δ' ὅτε δὴ γαίης ἀπὸ πατρίδος ἦεν ἀνευθεν,
 φαίνεται δ' οὐτ' ἀκτὴ τις ἀλίσροθος οὐτ' ὄρος αἰπύ,
 ἀλλ' ἀῆρ μὲν ἀνωθεν, ἔνερθε δὲ πόντος ἀπείρων,
 ἀμφὶ ἐπαπτήνασα τόσῃν ἀνενείκατο φωνήν·

‘πῇ με φέρεις θεόταυρε; τίς ἔπλεο; πῶς δὲ κέ-
 λευθα

ἀργαλὲ εἰλιπόδεσσι¹ διέρχεται, οὐδὲ θάλασσαν
 δειμαίνεις; νηυσὶν γὰρ ἐπιδρομός ἐστι θάλασσα
 ὠκυάλοις, ταῦροι δ' ἀλίην τρομέουσιν ἀταρπόν.
 ποῖόν τοι ποτὸν ἡδύ; τίς ἐξ ἄλως ἔσσειτ' ἐδωδή;
 ἦ ἄρα τις θεὸς ἔσσι· θεοῖς γ' ² ἐπεικότα ῥέξεις. 140

οὐθ' ἄλλιοι δελφίνες ἐπὶ χθονὸς οὔτε τι ταῦροι
 ἐν πόντῳ στιχώωσι, σὺ δὲ χθόνα καὶ κατὰ πόντον
 ἄτρομος³ ἄτσεις, χηλαὶ δὲ τοί εἰσιν ἑρετμά.
 ἦ τάχα καὶ γλαυκῆς ὑπὲρ ἡέρος ὑψός⁴ ἀερθεὶς
 εἵκελος αἰψηροῖσι πετήσεται οἰωνοῖσιν.

ὥμοι ἐγὼ μέγα δὴ τι δυσσίμμορος, ἦ ῥά τε δῶμα
 πατρὸς ἀποπρολιπούσα καὶ ἐσπομένη βοῦ τῷδε
 ξείνῃν ναυτιλίην ἐφέπω καὶ πλάζομαι οἷν.

ἀλλὰ σύ μοι μεδέων πολιῆς ἄλως Ἐννοσίγαιε
 ἵλαος ἀντιόσειας, ὃν ἔλπομαι εἰσοράσθαι 150
 τόνδε κατιθύνοντα πλόον προκέλευθον ἐμεῖο.
 οὐκ ἄθειε γὰρ ταῦτα διέρχομαι ἵγρὰ κέλευθα·

ὡς φάτο· τὴν δ' ὦδε προσεφώνεεν ἠΰκερως⁵ βοῦς·
 ‘θάρσει παρθενική, μὴ δείδιθι πόντιον οἶδμα.
 αὐτός τοι Ζεὺς εἰμι, κεί⁶ ἐγγίθην εἶδομαι εἶναι
 ταῦρος· ἐπεὶ δύναμαί γε φανήμεναι ὅττι θέλωμι.

¹ thus Ahr: mss κέλευθον ἀργαλήν (or -λέοισι) πόδεσσι
² γ' E: mss δ' ³ mss also ἄβροχος, cf. 114 ⁴ mss also
 εὐρύκερως ⁵ κεί Meineke: mss καὶ

MOSCHUS II, 129-156

went bosoming deep at the shoulder like the sail of a ship, and made that fair burden light indeed.

When she was now far come from the land of her fathers, and could see neither wave-beat shore nor mountain-top, but only sky above and sea without end below, she gazed about her and lift up her voice saying: "Whither away with me, thou god-like bull? And who art thou, and how come undaunted where is so ill going for shambling oxen? Troth, 'tis for the speeding ship to course o' the sea, and bulls do shun the paths of the brine. What water is here thou canst drink? What food shalt thou get thee of the sea? Nay, 'tis plain thou art a God; only a God would do as thou doest. For bulls go no more on the sea than the dolphins of the wave on the land; but as for you, land and sea is all one for your travelling, your hooves are oars to you. It may well be you will soar above the the gray mists and fly like a bird on the wing. Alas and well-a-day that I left my home and followed this ox to go so strange a sea-faring and so lonesome! O be kind good Lord of the hoar sea—for methinks I see thee yonder piloting me on this way—, great Earth-Shaker, be kind and come hither to help me; for sure there's a divinity in this my journey upon the ways of the waters."

So far the maid, when the hornèd ox upspake and said: "Be of good cheer, sweet virgin, and never thou fear the billows. 'Tis Zeus himself that speaketh, though to the sight he seem a bull; for I can put on what semblance soever I will. And 'tis love of

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σὸς δὲ πόθος μ' ἀνέηκε τόσῃν ἄλλα μετρήσασθαι
 ταύρῳ ἐειδόμενον· Κρήτη δέ σε δέξεται ἤδη,
 ἧ μ' ἔθρεψε καὶ αὐτόν, ὅπῃ νυμφήϊα σείῳ
 ἔσσεται· ἐξ ἐμέθεν δὲ κλυτοὺς φιλύσαι νύϊας, 160
 οὐ σκηπτούχοι ἄνακτες ἐπὶ χθονίοισιν ἔσονται.'

ὥς φάτο· καὶ τετέλεστο τά περ φάτο. φαίνεται
 μὲν δὴ

Κρήτη, Ζεὺς δὲ πάλιν σφετέρην ἀνελάξετο μορφήν,
 λῦσε δὲ οἱ μήτην, καὶ οἱ λέχος ἔντυον Ὀφραι.
 ἧ δὲ πάρος κούρη Ζηνὸς γένετ' αὐτίκα νύμφη,
 καὶ Κρονίδῃ τέκνα τίκτε καὶ αὐτίκα γίνετο μήτηρ.

MOSCHUS II, 157-166

thee hath brought me to make so far a sea-course
in a bull's likeness; and ere 'tis long thou shalt be
in Crete, that was my nurse when I was with her;
and there shall thy wedding be, whereof shall spring
famous children who shall all be kings among them
that are in the earth."

So spake he, and lo! what he spake was done;
for appear it did, the Cretan country, and Zeus
took on once more his own proper shape, and upon
a bed made him of the Seasons unloosed her
maiden girdle. And so it was that she that before
was a virgin became straightway the bride of Zeus,
and thereafter straightway too a mother of children
unto the Son of Cronus.

III.—THE LAMENT FOR BION

THIS poem seems to have been suggested by Bion's own Lament for Adonis; in form it closely resembles the Song of Thyrsis. The writer was a pupil of Bion, and hailed from Southern Italy, but is otherwise unknown.

III.—ΕΠΙΤΑΦΙΟΣ ΒΙΩΝΟΣ

Αἴλινά μοι στοναχεῖτε νύπαι καὶ Δώριον ὕδωρ,
καὶ ποταμοὶ κλαίετε τὸν ἱμερόεντα Βίωνα.
νῦν φυτά μοι μύρεσθε, καὶ ἄλσεα νῦν γοάοισθε,
ἄνθεα νῦν στυμνοῖσιν¹ ἀποπνείετε κορύμβοις,
νῦν ρόδα φοινίσσεσθε τὰ πένθιμα, νῦν ἀνεμῶναι,
νῦν ὑάκινθε λάλει τὰ σὰ γράμματα καὶ πλέον αἰαῖ
βάμβανε² τοῖς πετάλοισι· καλὸς τέθνακε μελικτῆς.

ἄρχετε Σικελικαὶ τῷ πένθεος ἄρχετε Μοῖσαι.
ἰδόνες αἱ πυκινόισιν ὀδυρόμεναι ποτὶ φύλλοις,
νάμασι τοῖς Σικελοῖς ἀγγείλατε τᾶς Ἀρεθοίσας, 10
ὅττι Βίων τέθνακεν ὁ βουκόλος, ὅττι σὺν αὐτῷ
καὶ τὸ μέλος τέθνακε καὶ ὦλετο Δωρὶς αἰοιδύ.

ἄρχετε Σικελικαὶ τῷ πένθεος ἄρχετε Μοῖσαι.
Στρυμόνιοι μύρεσθε παρ' ὕδασιν αἴλινα κύκνοι,
καὶ γοεροῖς στομάτεσσι μελίσδετε πένθιμον ῥῶδάν,
οἷαν ὑμετέροις ποτὶ χεῖλεσι γῆρας ἀεΐδει,³
εἶπατε δ' αὖ κούραις Οἰαγρίσιν, εἶπατε πάσαις
Βιστονίαις Νύμφαισιν 'ἀπώλετο Δώριος Ὀρφεύς.'

ἄρχετε Σικελικαὶ τῷ πένθεος ἄρχετε Μοῖσαι.

¹ στυμνοῖσιν E, cf. Bion i. 74: mss στυγν. ² βάμβανε, cf. Bion 6. 9: mss λάμβανε ³ γῆρας ἀεΐδει Wil: mss γῆρας ἀεΐδε

III.—THE LAMENT FOR BION

CRY me waly upon him, you glades of the woods, and waly, sweet Dorian water; you rivers, weep I pray you for the lovely and delightful Bion. Lament you now, good orchards; gentle groves, make you your moan; be your breathing clusters, ye flowers, dishevelled for grief. Pray roses, now be your redness sorrow, and yours sorrow, windflowers; speak now thy writing, dear flower-de-luce, loud let thy blossoms babble ay; the beautiful musician is dead.

A song of woe, of woe, Sicilian Muses.

You nightingales that complain in the thick leafage, tell to Arethusa's fountain of Sicily that neatherd Bion is dead, and with him dead is music, and gone with him likewise the Dorian poesy.

A song of woe, of woe, Sicilian Muses.

Be it waly with you, Strymon swans, by the water-side, with voice of moaning uplift you such a song of sorrow as old age singeth from your throats, and say to the Oeagrian damsels and eke to all the Bistonian Nymphs "The Dorian Orpheus is dead."

A song of woe, of woe, Sicilian Muses.

"flower-de-luce": the petals of the iris were said to bear the letters AI, "alas." "Strymon": a river of Thrace, where Orpheus lived and died; swans were said to sing before their death. "Oeagrian damsels": daughters of Oeagrus king of Thrace and sisters of Orpheus. "Bistonian": Thracian.

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κεῖνος ὁ ταῖς ἀγέλαισιν ἐράσμιος οὐκέτι μέλπει, 20
 οὐκέτ' ἐρημαίαισιν ὑπὸ δρυσὶν ἤμενος ᾄδει,
 ἀλλὰ παρὰ Πλουτῆϊ μέλος Ληθαῖον ἀεῖδει.
 ὦρεα δ' ἐστὶν ἄφωνα, καὶ αἱ βόες αἱ ποτὶ ταύρους
 πλαζόμεναι γοάοντι καὶ οὐκ ἐθέλουντι νέμεσθαι.

ἄρχετε Σικελικαὶ τῷ πένθεος ἄρχετε Μοῖσαι.
 σείο Βίῳ ἐκλαυσε ταχὺν μόρον αὐτὸς Ἀπόλλων,
 καὶ Σάτυροι μύροντο μελάγχλαινοί τε Πρίηποι
 καὶ Πᾶνες στοναχεῦντο¹ τὸ σὸν μέλος, αἶ τε καθ'
 ὕλαν

Κρανίδες ὠδύραντο, καὶ ὕδατα δάκρυα γέντο.
 Ἄχῳ δ' ἐν πέτραισιν ὀδύρεται, ὅττι σιωπῇ 30
 κούκέτι μιμείται τὰ σὰ χεῖλεα. σῶ δ' ἐπ' ὀλέθρῳ
 δένδρεα καρπὸν ἔριψε, τὰ δ' ἄνθεα πάντ' ἐμαράνθη.
 μάλων οὐκ ἔρρευσεν καλὸν γλάγος, οὐ μέλι σίμβλων,
 κάτθανε δ' ἐν κηρῷ λυπεύμενον· οὐκέτι γὰρ δεῖ
 τῷ μέλιτος τῷ σῶ τεθνακότος αὐτὸ τρυγᾶσθαι.

ἄρχετε Σικελικαὶ τῷ πένθεος ἄρχετε Μοῖσαι.
 οὐτόσον εἰναλίαισι παρ' ἄόσι μύρατο Σειρήν,²
 οὐδὲτόσον ποκ' ἄεισεν ἐνὶ σκοπέλοισιν Ἀηδών,
 οὐδὲτόσον θρήνησεν ἀν' ὦρεα μακρὰ Χελιδών,
 Ἀλκυόνος δ' οὐτόσσον ἐπ' ἄλγεσιν ἴαχε Κῆϋξ,³ 40
 οὐδὲτόσον γλαυκοῖς ἐνὶ κύμασι κηρύλος ᾄδεν, 42

¹ στοναχεῦντο : mss -εῦντι ² Σειρήν Buecheler : mss σε
 (δέ, γέ) πριν οὐ δελφίν ³ Κῆϋξ Aldus : mss κήρυξ

MOSCHUS III, 20-42

He that was lovely and pleasant unto the herds
carols now no more, sits now no more and sings
'neath the desert oaks; but singeth in the house
of Pluteus the song of Lethè, the song of oblivion.
And so the hills are dumb, and the cows that wander
with the bulls wail, and will none of their pasture.

A song of woe, of woe, Sicilian Muses.

Your sudden end, sweet Bion, was matter of weep-
ing even unto Apollo; the Satyrs did lament you,
and every Priapus made you his moan in sable garb.
Not a Pan but cried woe for your music, not a Nymph
o' the spring but made her complaint of it in the
wood; and all the waters became as tears. Echo,
too, she mourns among the rocks that she is silent
and can imitate your lips no more. For sorrow
that you are lost the trees have cast their fruit on
the ground, and all the flowers are withered away.
The flocks have given none of their good milk, and
the hives none of their honey; for the honey is
perished in the comb for grief, seeing the honey of
bees is no longer to be gathered now that honey of
yours is done away.

A song of woe, of woe, Sicilian Muses.

Never so woeful was the lament of the Siren upon
the beach, never so woeful the song of that Nightin-
gale among the rocks, or the dirge of that Swallow
amid the long hills, neither the wail of Ceyx for the
woes of that Halcyon, nor yet the Ceryl's song among

"Pan, Priapus, Satyrs, Nymphs": the effigies of these
deities which stood in the pastures. "the Sirens":
these were represented as half bird, half woman, and
bewailed the dead. lines 38-41: The references are to
birds who once had human shape; see *index*.

οὐτόσον ἀφώοισιν¹ ἐν ἄγκεσι παῖδα τὸν Ἀοῦς 41
 ἰπτάμενος περὶ σᾶμα κινύρατο Μέμνονος ὄρνις,
 ὅσσον ἀποφθιμένοιο κατωδύραντο Βίωνος.

ἄρχετε Σικελικαὶ τῷ πένθεος ἄρχετε Μοῖσαι.
 ἄδονίδες πᾶσαί τε χελιδόνες, ἃς ποκ' ἔτερπεν,
 ἃς λαλέειν ἐδίδασκε, καθεζόμεναι ποτὶ πρέμνοις
 ἀντίον ἀλλάλαισιν ἐκώκουν· αἱ δ' ὑπεφώνουν
 'ὄρνιθες λυπεῖσθ' αἱ πενθάδες· ἀλλὰ καὶ ἡμεῖς.'²

ἄρχετε Σικελικαὶ τῷ πένθεος ἄρχετε Μοῖσαι. 50
 τίς ποτὶ σᾶ σύριγγι μελίξεται ὦ τριπόθητε;
 τίς δ' ἐπὶ σοῖς καλάμοις θήσει στόμα; τίς θρασὺς
 οὔτως;

εἰσέτι γὰρ πνείει τὰ σὰ χεῖλεα καὶ τὸ σὸν ἄσθμα,
 ἀχὰ δ' ἐν δονάκεσσι τεᾶς ἔτι³ βόσκετ' αἰοιδᾶς.
 Πανὶ φέρω τὸ μέλισμα; τάχ' ἂν καὶ κείνος ἐρεῖσαι
 τὸ στόμα δειμαῖνοι, μὴ δεύτερα σείο φέρηται.

ἄρχετε Σικελικαὶ τῷ πένθεος ἄρχετε Μοῖσαι.
 κλαίει καὶ Γαλάτεια τὸ σὸν μέλος, ἃν ποκ' ἔτερπες
 ἐξομέναν μετὰ⁴ σείο παρ' αἰόνεσσι θαλάσσης.
 οὐ γὰρ ἴσον Κύκλωπι μελίσδεο· τὸν μὲν ἔφευγεν 60
 ἁ καλὰ Γαλάτεια, σὲ δ' ἄδιον ἔβλεπεν ἄλμας.
 καὶ νῦν λασαμένα τῷ κύματος ἐν ψαμάθοισιν
 ἔξετ' ἐρημαίαισι, βόας δ' ἔτι σείο νομεύει.

ἄρχετε Σικελικαὶ τῷ πένθεος ἄρχετε Μοῖσαι.
 πάντα τοι ὦ βούτα συγκάτθανε δῶρα τὰ Μοισᾶν,
 παρθενικᾶν ἐρόντα φιλήματα, χεῖλεα παίδων,

¹ ἀφώοισιν: mss also ἡώνοισιν and οἰών. ² λυπεῖσθ' αἱ Ahr: mss λυπεῖσθαι, -θε, -θέ γε mss also ἡμᾶς and ὑμεῖς ³ ἔχα δ' ἐν Ahr: mss ἀχεδνῆ, ἀχεδῶν, ἀχεδονεῖ ἔτι β. Brunck: mss ἐπιβ. ⁴ μετὰ Hermann: mss παρὰ

MOSCHUS III, 43-66

the blue waves, nay, not so woeful the hovering bird of Memnon over the tomb of the Son of the Morning in the dells of the Morning, as when they mourned for Bion dead.

A song of woe, of woe, Sicilian Muses.

The nightingales and all the swallows, which once he delighted, which once he taught to speak, sat upon the branches and cried aloud in antiphons, and they that answered said "Lament, ye mourners, and so will we."

A song of woe, of woe, Sicilian Muses.

O thrice-belovèd man! who will make music upon thy pipe? Who so bold as to set lip to thy reeds? For thy lips and thy breath live yet, and in those straws the sound of thy song is quick. Shall I take and give the pipe to Pan? Nay, mayhap even he will fear to put lip to it lest he come off second to thee.

A song of woe, of woe, Sicilian Muses.

There's Galatea, too, weeps for your music, the music that was erst her delight sitting beside you upon the strand. For Cyclops' music was all another thing; she shunned him, the pretty Galatea, but she looked upon you more gladly than upon the sea. And lo! now the waves are forgotten while she sits upon the lone lone sands, but your cows she tends for you still.

A song of woe, of woe, Sicilian Muses.

All the gifts that come of the Muses have perished, dear Neatherd, with you, the dear delightful kisses

"bird of Memnon": The tomb of Memnon, son of the Dawn and Tithonus, was visited every year by birds called Memnonidae. "Galatea": Bion seems to have written a first-person pastoral resembling the *Serenade*, in which a neatherd lover of Galatea sang to her on the beach. If so, Fragment XII would seem to belong to it.

THE BUCOLIC POETS

καὶ στυμνοὶ¹ περὶ σῶμα τεὸν κλαίουσιν Ἑρωτες.
 χά Κύνρις ποθέει² σε πολὺ πλέον ἢ τὸ φίλημα,
 τὸ πρῶαν τὸν Ἀδωνιν ἀποθνήσκοντα φίλησεν.

τοῦτό τοι ὦ ποταμῶν λιγυρώτατε δεύτερον ἄλγος, 70
 τοῦτο, Μέλη, νέον ἄλγος. ἀπώλετο πρᾶν τοι³

Ὀμηρος,

τῆνο τὸ Καλλιόπας γλυκερὸν στόμα, καί σε
 λέγοντι

μύρασθαι⁴ καλὸν νῖα πολυκλαύτοιςι ρέεθροις,
 πᾶσαν δὲ πληῖσαι⁵ φωνᾶς ἄλα· νῦν πάλιν ἄλλον
 νῖέα δακρύεις, καινῷ δ' ἐπὶ πένθει τάκη.

ἀμφοτέροι παγαῖς πεφιλημένοι, ὃς μὲν ἔπινε
 Παγασίδος κράνας, ὃ δ' ἔχεν πόμα τᾶς Ἀρεθοΐσας.

χῶ μὲν Τυνδαρείοιο καλὰν ἄεισε θύγατρα
 καὶ Θέτιδος μέγαν νῖα καὶ Ἀτρείδαν Μενέλαον·
 τῆνος δ' οὐ πολέμους, οὐ δάκρυα, Πᾶνα δ' ἔμελπε, 80
 καὶ βούτας ἐλίγαινε καὶ ἀείδων ἐνόμενε,
 καὶ σύριγγας ἔτευχε καὶ ἀδέι πόρτιν ἄμελγε,
 καὶ παίδων ἐδίδασκε φιλήματα, καὶ τὸν Ἑρωτα
 ἔτρεφεν ἐν κόλποισι καὶ ἤρεθε τὰν Ἀφροδίταν.

ἄρχετε Σικελικαὶ τῷ πένθεος ἄρχετε Μοῖσαι.
 πᾶσα Βίων θρηνεῖ σε κλυτὰ πόλεις, ἅσπεα πάντα.

Ἄσκρα μὲν γοάει σε πολὺ πλέον Ἑσιόδοιο·

Πίνδαρον οὐ ποθέοντι τόσον Βοιωτίδες ὕλαι·
 οὐ τόσον Ἀλκαίῳ περιμύρατο Λέσβος ἐραννά.⁶
 οὐδὲ τόσον ὃν ἀοιδὸν οὐδύρατο⁷ Τήϊον ἄστυ·

σὲ πλέον Ἀρχιλόχοιο ποθεῖ Πάρος· ἀντὶ δὲ
 Σαπφῶς

¹ στυμνοὶ E, cf. Bion i. 74: mss στυννοὶ or -ὄν ² χά Wil:
 mss ἁ ποθέει Herm: mss φιλέει ³ τοι: mss also ποι and
 μοι ⁴ μύρασθαι Mein: mss -εσθαι ⁵ Schaef: mss δ'
 ἐπλησε, -σας ⁶ ἐράννα Heringa: mss ἐρεννά, ἐρενέα, ἐρεμνά

⁷ ὃν Wakefield: mss τὸν οὐδύρατο Wakef: mss ἐμύρατο

MOSCHUS III, 67-91

of the maidens, the sweet lips of the lads; round your corse the Loves weep all dishevelled, and Cypris, she's fainer far of you than the kiss she gave Adonis when he died the other day.

O tunefullest of rivers, this makes thee a second grief, this, good Meles, comes thee a new woe. One melodious mouthpiece of Calliopè is long dead, and that is Homer; that lovely son of thine was mourned, 'tis said, of thy tearful flood, and all the sea was filled with the voice of thy lamentation: and lo! now thou weepest for another son, and a new sorrow melteth thee away. Both were beloved of a water-spring, for the one drank at Pegasus' fountain and the other got him drink of Arethusa; and the one sang of the lovely daughter of Tyndareüs, and of the great son of Thetis, and of Atreid Menelaüs; but this other's singing was neither of wars nor tears but of Pan; as a herdsman he chanted, and kept his cattle with a song; he both fashioned pipes and milked the gentle kine; he taught the lore of kisses, he made a fosterling of Love, he roused and stirred the passion of Aphrodite.

A song of woe, of woe, Sicilian Muses.

O Bion! there's not a city, nay, not a humble town but laments thee. Askra makes far louder moan than for her Hesiod, the woods of Boeotia long not so for their Pindar; not so sore did lovely Lesbos weep for Alcaeus, nor Teos town for the poet that was hers; Paros yearns as she yearned not for Archi-

"the other day": The reference to Adonis' death is doubtless to a recent Adonis-Festival. "Meles": the river of Smyrna, birthplace of Bion and claiming to be the birthplace of Homer. "the poet that was hers": Anacreon.

THE BUCOLIC POETS

εἰσέτι¹ σεῦ τὸ μέλισμα κινύρεται ἅ Μιτυλάνα.
 εἰ δὲ² Συρακοσίοισι Θεόκριτος· αὐτὰρ ἐγὼ τοι
 Ἀysonικᾶς ὀδύναις μέλπω μέλος, οὐ ξένος ῥῶδᾶς
 βουκολικᾶς, ἀλλ' ἄντε διδάξας σεῖο μαθητὰς
 κλαρονόμος Μοῖσας τᾶς Δωρίδος, ἃ με³ γεραίρων
 ἄλλοις μὲν τεὸν ὄλβον, ἐμοὶ δ' ἀπέλειπες ἀοιδάν.

ἄρχετε Σικελικαὶ τῷ πένθεος ἄρχετε Μοῖσαι.
 αἰαὶ ταὶ μαλάχαι μὲν, ἐπὰν κατὰ κᾶπον ὄλωνται,
 ἥδὲ τὰ χλωρὰ σέλινά τό τ' εὐθαλὲς οὐλον ἀνηθον, 100
 ὕστερον αὖ ζῶοντι καὶ εἰς ἔτος ἄλλο φύοντι·
 ἄμμες δ' οἱ μεγάλοι καὶ καρτεροί, οἱ⁴ σοφοὶ ἄνδρες,
 ὅπποτε πρᾶτα θάνωμες, ἀνάκοι ἐν χθονὶ κοίλα
 εὐδομες εὐ μάλα μακρὸν ἀτέρμονα νήγρετον ὕπνον.
 καὶ σὺ μὲν ὦν⁵ σιγᾷ πεπυκασμένος ἔσσεαι ἐν γᾷ,
 ταῖς Νύμφαισι δ' ἔδοξεν αἰὲ τὸν βάτραχον ἄδειν.
 ταῖς⁶ δ' ἐγὼ οὐ φθονέοιμι· τὸ γὰρ μέλος οὐ καλὸν
 ἄδει.

ἄρχετε Σικελικαὶ τῷ πένθεος ἄρχετε Μοῖσαι.
 φάρμακον ἦλθε, Βίων, ποτὶ σὸν στόμα, φάρμακον
 ἦδες—

τοιούτοις χεῖλεσσι ποτέδραμε κοῦκ ἐγλυκάνθη; 110
 τίς δὲ βροτὸς τοσσοῦτον ἀνάμερος ὥς⁷ κεράσαι τοι
 ἢ δοῦναι καλέοντι τὸ φάρμακον;—ἔκψυγεν ῥῶδά.⁸⁾

ἄρχετε Σικελικαὶ τῷ πένθεος ἄρχετε Μοῖσαι.
 ἀλλὰ Δίκα κίχε πάντας. ἐγὼ δ' ἐπὶ πένθεϊ τῷδε

¹ εἰσέτι = evermore ² εἰ δὲ Wil : mss ἐν δὲ, οὐδὲ ³ ἃ με
 Briggs : mss ἄμμε, ἄμμε, ἄμμεγα ⁴ καρτεροί, οἱ Briggs : mss
 καρτεροὶ or καρτερικῶι ⁵ ὦν Wakef : mss ἐν ⁶ ταῖς Wil :

lochus, and Mitylenè bewails thy song evermore instead of Sappho's. To Syracuse thou art a Theocritus, and as for Ausonia's mourning, 'tis the song I sing thee now; and 'tis no stranger to the pastoral poesy that sings it, neither, but an inheritor of that Dorian minstrelsy which came of thy teaching and was my portion when thou leftest others thy wealth but me thy song.

A song of woe, of woe, Sicilian Muses.

(Ay me! when the mallows and the fresh green parsley and the springing crumpled anise perish in the garden, they live yet again and grow another year; but we men that are so tall and strong and wise, soon as ever we be dead, unhearing there in a hole of the earth sleep we both sound and long a sleep that is without end or waking. And so it shall be that thou wilt lie in the earth beneath a covering of silence, albeit the little croaking frog o' the tree by ordinance of the Nymphs may sing for evermore. But they are welcome to his music for me; it is but poor music he makes.)

A song of woe, of woe, Sicilian Muses.

There came poison, sweet Bion, to thy mouth, and poison thou didst eat—O how could it approach such lips as those and not turn to sweetness? And what mortal man so barbarous and wild as to mix it for thee or give it thee at thy call?—and Song went cold and still.

A song of woe, of woe, Sicilian Muses.

Howbeit Justice overtaketh every man; and as for me, this song shall be my weeping sad lamentation

mas τοῖς ἴ ὦς Ahr: mas ὁς or ἡ ἱ ἐκφυγεν φῶδα E: mas
ἐκφυγεν (or ἡ φύγεν) φῶδαν

THE BUCOLIC POETS

δακρυχέων τεὸν οἶτον ὀδύρομαι. εἰ δυνάμαν δέ,
ὥς Ὀρφεὺς καταβάς ποτὶ Τάρταρον, ὥς ποκ'
Ὀδυσσεύς,

ὥς πάρος Ἀλκείδας, κῆγὼ τάχ' ἂν ἐς δόμον ἦνθον
Πλουτέος, ὥς κέ σ' ἴδοιμι,¹ καὶ εἰ Πλουτῇ μελίσδῃ,²
ὥς ἂν ἀκουσαίμαν, τί μελίσδεαι. ἀλλ' ἄγε³ Κώρα
Σικελικόν τι λίγαινε καὶ ἀδύ τι βουκολιάζευ. 120
καὶ κείνα Σικελά, καὶ ἐν⁴ Αἰτναίαισιν ἔπαιζεν
ἄοσι, καὶ μέλος οἶδε τὸ Δώριον· οὐκ ἀγέραςτος
ἐσσεῖθ' ἄμολπά. χῶς Ὀρφέϊ πρόσθεν ἔδωκεν
ἀδέα φορμίζοντι παλίσσυτον Εὐρυδίκειαν,
καὶ σὲ Βίων πέμψει τοῖς ὥρεσιν. εἰ δέ τι κῆγὼν
συρίσδων δυνάμαν, παρὰ Πλουτέϊ κ' αὐτὸς ἄειδον.

¹ κέ σ' Schaef: mss κεν ² Ahr: mss -σδης, -σδεις ³ ἀλλ' ἄγε Wil: mss ἀλλὰ πᾶσα, ἀλλ' ἐπὶ, καὶ πᾶσα, καὶ παρὰ ⁴ some mss omit καὶ before κείνα Σικελά, καὶ ἐν Teucher: mss σικελικά ἐν (or καὶ ἐν), σικελικαῖσιν ἐν

MOSCHUS III, 115-126

for thy decease. Could I but have gone down into Tartarus as Orpheus went and Odysseus of yore and Alcides long ago, then would I also have come mayhap to the house of Pluteus, that I might see thee, and if so be thou singest to Pluteus, hear what that thou singest may be. But all the same, I pray thee, chant some song of Sicily, some sweet melodious country-song, unto the Maid; for she too is of Sicily, she too once sported on Etna's shores; she knows the Dorian music; so thy melodies shall not go without reward. Even as once she granted Orpheus his Eurydicè's return because he harped so sweetly, so likewise she shall give my Bion back unto the hills; and had but this my pipe the power of that his harp, I had played for this in the house of Pluteus myself.

"the Maid": Persephonè, who was carried off by Pluto—here called Pluteus—when she was playing in the fields of Sicily.

IV-VII

Of the remaining poems the first three are quoted by Stobaeus. The last is found in the Anthology (Anth. Plan., 4. 200), and was wrongly ascribed to Moschus owing to its mention of Europa's bull.

IV

Τὰν ἄλα τὰν γλαυκὰν ὅταν ὦνεμος ἀτρέμα βύλλη,
 τὰν φρένα τὰν δειλὰν ἐρεθίζομαι, οὐδ' ἔτι μοι γᾶ¹
 ἐστὶ φίλα, ποθίει δὲ πολὺ πλέον ἢ μεγάλα μ' ἄλς.²
 ἀλλ' ὅταν ἀχήσῃ πολὺς βυθός, ἢ δὲ θάλασσα
 κυρτὸν ἐπαφρίζῃ, τὰ δὲ κύματα μακρὰ μεμήνη,
 εἰς χθόνα παπταίνω καὶ δένδρεα, τὰν δ' ἄλα φεύγω,
 γὰρ δέ μοι ἀσπαστά, χεῖρ δ' αἰσκιος εὐαδεν ὕλα,
 ἔνθα καὶ ἦν πνεύσῃ πολὺς ὦνεμος, ἢ πίτυς ἄδει.
 ἦ κακὸν ὃ γριπεὺς ζῶει βίον, ὃ δόμος ἢ ναῦς,
 καὶ πόνος ἐστὶ θύλασσα, καὶ ἰχθύες ἢ πλάνος
 ἄγρα.

10

αὐτὰρ ἐμοὶ γλυκὺς ὕπνος ὑπὸ πλατάνῳ βαθυ-
 φύλλῳ,
 καὶ παγᾶς φιλέοιμι τὸν ἐγγύθεν ἄχον ἀκούειν,
 ἃ τέρπει ψοφέοισα τὸν ἀγρικόν,³ οὐχὶ ταράσσει.

V

Ἥρατο⁴ Πὰν Ἀχῶς τᾶς γείτονος, ἥρατο δ' Ἀχὼ
 σκιρτατὰ Σατύρῳ, Σάτυρος δ' ἐπεμήνατο Λύδᾳ.
 ὥς Ἀχὼ τὸν Πᾶνα, τόσον Σάτυρος φλέγεν Ἀχῶ,
 καὶ Λύδα Σητυρίσκον· Ἔρως δ' ἐσμύχετ' ἀμοιβᾶ.

¹ μοι γᾶ Bosius : mss μοῖσα ² πλέον ἢ μεγάλα μ' ἄλς E :
 mss πλέονα μεγάλην ἄλα ³ ἀγρικὸν Stephanus : mss ἀγροῖκον

⁴ ἥρατο Wakef : mss ἥρα

IV.—[A COMPARISON]

WHEN the wind strikes gently upon a sea that is blue, this craven heart is roused within me, and my love of the land yields to the desire of the great waters. But when the deep waxes grey and loud, and the sea begins to swell and to foam and the waves run long and wild, then look I unto the shore and its trees and depart from the brine, then welcome is the land to me and pleasant the shady greenwood, where, be the wind never so high, the pine-tree sings her song. O 'tis ill to be a fisher with a ship for his house and the sea for his labour and the fishes for his slippery prey. Rather is it sleep beneath the leafy plane for me, and the sound hard by of a bubbling spring such as delights and not disturbs the rustic ear.

V.—[A LESSON TO LOVERS]

PAN loved his neighbour Echo; Echo loved a frisking Satyr; and Satyr, he was head over ears for Lydè. As Echo was Pan's flame, so was Satyr Echo's, and Lydè master Satyr's. 'Twas Love re-

THE BUCOLIC POETS

ὅσσον γὰρ τήνων τις ἐμίσειε τὸν φιλέοντα,
τόσσον ὁμῶς φιλέων ἡχθαίρετο, πάσχε δ' ἅ ποίει.
ταῦτα λέγω πᾶσιν τὰ διδάγματα τοῖς ἀνεράστοις·
στέργετε τὼς φιλέοντας, ἵν' ἦν φιλέητε φιλήσθε.

VI

Ἄλφειὸς μετὰ Πῖσαν ἐπὴν κατὰ πόντον ὀδεύη,
ἔρχεται εἰς Ἀρέθουσαν ἄγων κοτινηφόρον ὕδωρ,
ἔδνα φέρων καλὰ φύλλα καὶ ἄνθεα καὶ κόνιν
ἱράν,
καὶ βαθὺς ἐμβαίνει τοῖς κύμασι, τὰν δὲ θάλασσαν
νέρθεν ὑποτροχέει, κού μίγνυνται ὕδασιν ὕδωρ,
ἅ δ' οὐκ οἶδε θάλασσα διερχομένῳ ποταμοῖο.
κῶρος λινοθέτας¹ κακομάχανος αἰνὰ διδάσκων
καὶ ποταμὸν διὰ φίλτρον Ἔρωσ ἐδίδαξε κολυμβῆν.

VII—Εἰς Ἐρωτα Ἀποτριώντα

Λαμπάδα θεὸς καὶ τόξα βοηλάτιν εἴλετο ῥάβδον
οὐλος Ἔρωσ, πῆρην δ' εἶχε κατωμαδίην,
καὶ ζεύξας ταλαεργὸν ὑπὸ ζυγὸν αὐχένα ταύρων
ἔσπειρεν Διοῦς αὐλακα πυροφόρον.
εἶπε δ' ἄνω βλέψας αὐτῷ Δί· 'πλήσον ἀρούρας,
μή σε τὸν Εὐρώπης βοῦν ὑπ' ἄροτρα βάλω.'

¹ λινοθέτας E, cf. Theocr. 21. 10 : mss δειροθέτας

MOSCHUS V-VII

ciprocal; for by just course, even as each of those hearts did scorn its lover, so was it also scorned being such a lover itself. To all such as be heart-whole be this lesson read: If you would be loved where you be loving, then love them that love you.

VI.—[A RIVER IN LOVE]

WHEN Alpheüs leaves Pisa behind him and travels by the sea, he brings Arethusa the water that makes the wild olives grow; and with a bride-gift coming, of pretty leaves and pretty flowers and sacred dust, he goeth deep into the waves and runneth his course beneath the sea, and so runneth that the two waters mingle not and the sea never knows of the river's passing through. So is it that the spell of that impish setter of nets, that sly and crafty teacher of troubles, Love, hath e'en taught a river how to dive.

VII.—OF LOVE PLOUGHING

LOVE the Destroyer set down his torch and his bow, and slinging a wallet on his back, took an ox-goad in hand, yoked him a sturdy pair of steers, and fell to ploughing and sowing Demeter's cornland; and while he did so, he looked up unto great Zeus saying "Be sure thou make my harvest fat; for if thou fail me I'll have that bull of Europa's to my plough."

"sacred dust": the dust of the race-course at Olympia (Pisa).

MEGARA

THE poem gives a picture of Heracles' wife and mother at home in his house at Tiryns while he is abroad about his Labours. The two women sit weeping. The wife bewails his mad murder of their children, and gently hints that the mother might give her more sympathy in her sorrow if she would not be for ever lamenting her own. To which the kind old Alcmena replies, "sufficient unto the day is the evil thereof" ; but though her own anxiety for the safety of the labouring Heracles, increased now by an evil dream, is food enough, God knows, for lamentation, she feels, as indeed Megara must know full well, for her sorrowing daughter too. The poem bears a resemblance to [Theocritus] XXV, and is thought by some to belong to the same author.

ΜΕΓΑΡΑ

‘Μῆτερ ἐμή, τίφθ’ ὦδε φίλον κατὰ θυμὸν ἰάπτεις
 ἐκπάγλως ἀχέουσα, τὸ πρὶν δέ τοι οὐκέτ’ ἔρευθος
 σφύζετ’ ἐπὶ ῥεθέεσσι; τί μοι τόσον ἠνίησαι;
 ἦρ’ ὅτι ἄλγεα πάσχει ἀπείριτα φαίδιμος υἱὸς
 ἀνδρὸς ὕπ’ οὐτιδανοῖο, λέων ὡσεὶθ’ ὑπὸ νεβροῦ;
 ὦμοι ἐγὼ, τί νυ δὴ με θεοὶ τόσον ἠτίμησαν
 ἀθάνατοι; τί νύ μ’ ὦδε κακῇ γονέες τέκον αἴση;
 δύσμορος, ἦτ’ ἐπεὶ ἀνδρὸς ἀμύμονος ἐς λέχος ἦλθον,
 τὸν μὲν ἐγὼ τίεσκον ἴσον φαέεσσιν ἐμοῖσιν
 ἦδ’ ἔτι νῦν σέβομαί τε καὶ αἰδέομαι κατὰ θυμόν· 10
 τοῦ δ’ οὔτις γένετ’ ἄλλος ἀποτμότερος ζώντων,
 οὐδὲ τόσων σφετέρησιν ἐγεύσατο φροντίσι κηδέων.
 σχέτλιος, ὃς τόξοισιν, ἃ οἱ πόρεν αὐτὸς Ἀπόλλων
 ἢ εἰς Κηρῶν ἢ Ἐρινύος αἰνὰ βέλεμνα,
 παῖδας ἐοὺς κατέπεφνε καὶ ἐκ φίλον εἴλετο¹ θυμὸν
 μαινόμενος κατὰ οἶκον, δ’ δ’ ἔμπλεος ἔσκε φόνοιο.
 τοὺς μὲν ἐγὼ δύστηνος ἐμοῖς ἴδον ὀφθαλμοῖσι
 βαλλομένους ὑπὸ πατρί, τὸ δ’ οὐδ’ ὄναρ ἤλυθεν
 ἄλλω.

οὐδέ σφιν δυνάμην ἀδινὸν καλέουσιν ἀρήξαι
 μητέρ’ ἐήν, ἐπεὶ ἐγγυὺς ἀνίκητον κακὸν ἦεν.

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¹ εἴλετο: mss alio ὥλεσε

MEGARA

*Megara the wife of Heracles addresses his mother
Alcmena.*

“Mother dear, O why is thy heart cast down in this exceeding sorrow, and the rose o’ thy cheek a-withering away? What is it, sweet, hath made thee so sad? Is it because thy doughty son be given troubles innumerable by a man of nought, as a lion might be given by a fawn? O well-a-day that the Gods should have sent me this dishonour! and alas that I should have been begotten unto such an evil lot! Woe’s me that I that was bedded with a man above reproach, I that esteemed him as the light of my eyes and do render him heart’s worship and honour to this day, should have lived to see him of all the world most miserable and best acquaint with the taste of woe! O misery that the bow and arrows given him of the great Apollo should prove to be the dire shafts of a Death-Spirit or a Fury, so that he should run stark mad in his own home and slay his own children withal, should reave them of dear life and fill the house with murder and blood!

Aye, with my own miserable eyes I saw my children smitten of the hand of their father, and that hath no other so much as dreamt of. And for all they cried and cried upon their mother I could not help them, so present and invincible was

THE BUCOLIC POETS

ὥς δ' ὄρνις δύρηται ἐπὶ σφετέροισι νεοσσοῖς
 ὀλλυμένοις, οὔστ' αἰνὸς ὄφιν ἔτι νηπιάχοντας
 θάμνοισ ἐν πυκνιοῖσι κατεσθίει· ἥ δὲ κατ' αὐτοὺς
 πωτᾶται κλάζουσα μάλα λιγὺ πότνια¹ μήτηρ,
 οὐδ' ἄρ' ἔχει τέκνοισιν ἐπαρκέσαι· ἥ γάρ οἱ αὐτῇ
 ἄσπον ἴμεν μέγα τάρβος ἀμειλίκτοιο πελώρου·
 ὥς ἐγὼ αἰνοτόκεια φίλον γόνον αἰάζουσα
 μαινομένοισι πόδεσσι δόμον κάτα πολλὸν ἐφοίτων.
 ὥς γ' ὄφελον μετὰ παισὶν ἅμα θνήσκουσα καὶ
 αὐτῇ

κεῖσθαι φαρμακόεντα δι' ἥπατος ἰὸν ἔχουσα, 30
 Ἄρτεμι θηλυτέρησι μέγα κρείουσα γυναιξί.
 τῷ χ' ἡμέας κλαύσαντε φίλησ' ἐνὶ χερσὶ τοκῆς²
 πολλοῖς σὺν κτερέεσσι πυρῆς ἐπέβησαν ὁμοίης,
 καὶ κεν ἓνα χρύσειον ἐς ὅστέα κρωσσὸν ἀπάντων
 λέξαντες κατέθαψαν, ὅθι πρῶτον γενόμεσθι.
 νῦν δ' οἱ μὲν Θήβην ἵπποτρόφον ἐνναίουσιν
 Ἀσίου πεδίοιο βαθεῖαν βῶλον ἀροῦντες·
 αὐτὰρ ἐγὼ Τίρυνθα κάτα κραναὴν πόλιν Ἥρης
 πολλοῖσιν δύστηνος ἰάπτομαι ἄλγεσιν ἤτορ
 αἰὲν ὁμῶς· δακρύων δὲ παρεστί μοι οὐδ' ἔ' ἐρώ. 40

ἀλλὰ πόσιν μὲν ὁρῶ παῦρον χρόνον ὀφθαλμοῖσιν
 οἴκῳ ἐν ἡμετέρῳ· πολέων γάρ οἱ ἔργον ἐτοῖμον
 μόχθων, τοὺς ἐπὶ γαῖαν ἀλώμενος ἡδὲ θάλασσαν
 μοχθίζει πέτρης ὄγ' ἔχων νόον ἢ σιδήρου
 καρτερόν ἐν στήθεσσι· σὺ δ' ἤυτε λείβεαι³ ὕδωρ,
 νύκτας τε κλαίουσα καὶ ἐκ Διὸς ἤμαθ' ὀπόσσα.
 ἄλλος μὰν οὐκ ἄν τις εὐφρίναι με παραστὰς
 κηδεμόνων· οὐ γάρ σφε δόμων κατὰ τεῖχος ἔέργει·

¹ πότνια = raving E, cf. Ποτνιαί, ποτνιας, ποτνιαόμαι ² τοκῆς
 Herm: mss τοκῆς ³ mss also λείβεαι

their evil hap. But even as a bird that waileth upon her young ones' perishing when her babes be devoured one by one of a dire serpent in the thicket, and flies to and fro, the poor raving mother, screaming above her children, and cannot go near to aid them for her own great terror of that remorseless monster; even so this unhappiest of mothers that's before thee did speed back and forth through all that house in a frenzy, crying woe upon her pretty brood. O would to thee kind Artemis, great Queen of us poor women, would I too had fallen with a poisoned arrow in my heart and so died also! Then had my parents taken and wept over us together, and laid us with several rites on one funeral pile, and so gathered all those ashes in one golden urn and buried them in the land of our birth. But alas! they dwell in the Theban country of steeds and do till the deep loam of the Aonian lowlands, while I be in the ancient Tirynthian hold of Hera, and my heart cast down with manifold pain ever and unceasingly, and never a moment's respite from tears.

For as for my husband, 'tis but a little of the time my eyes do look upon him in our home, seeing he hath so many labours to do abroad by land and sea with that brave heart of his so strong as stone or steel; and as for you, you are poured out like water, weeping the long of every day and night Zeus giveth to the world: and none other of my kindred can come and play me comforter; they be no next-door neighbours, they, seeing they dwell every one

THE BUCOLIC POETS

καὶ λίην πάντες γε πέρην πιτυώδεος Ἴσθμοῦ
 ναλοῦσ', οὐδέ μοί ἐστι πρὸς ὄντινά κε βλέψασα 50
 οἶα γυνὴ πανάποτμος ἀναψύξαιμι φίλον κῆρ,
 νόσφι γε δὴ Πύρρης συνομαίμονος· ἥ δὲ καὶ αὐτὴ
 ἀμφὶ πόσει σφετέρῳ πλέον ἄχνηται Ἴφικλῆι,
 σῶ υἱεῖ· πάντων γὰρ οἰζυρώτατα τέκνα
 γείνασθαί σε θεῶ τε καὶ ἀνέρι θνητῷ ἔολπα.'

ὥς ἄρ' ἔφη· τὰ δὲ οἱ θαλερώτερα δάκρυα μῆλων¹
 κόλπου ἐς ἡμερόεντα κατὰ βλεφάρων ἐχέοντο,
 μνησαμένη τέκνων τε καὶ ὧν μετέπειτα τοκήων.
 ὥς δ' αὐτως δακρύοισι παρήϊα λεύκ' ἐδίαινε
 Ἀλκμήνῃ· βαρὺ δ' ἦγε καὶ ἐκ θυμοῦ στενάχουσα 60
 μύθοισιν πυκινοῖσι φίλην νυὸν ὦδε μετηύδα·

ἑδαιμονίῃ παίδων, τί νύ τοι φρεσὶν ἔμπεσε τοῦτο
 πευκαλίμαις; πῶς ἄμμ' ἐθέλεις ὀροθυνέμεν ἄμφω
 κῆδ' ἄλαστα λέγουσα; τὰ δ' οὐ νῦν πρῶτα
 κέκλαυται.

ἣ οὐχ ἄλῃς, οἷς ἐχόμεσθα τὸ δεύτατον αἰὲν ἐπ'
 ἡμαρ²

γινομένοις; μάλα μὲν γε φιλοθρηνῆς³ κέ τις εἴη,
 ὅστις ἀριθμήσειεν ἐφ' ἡμετέροις ἀχέεσσιν.
 θάρσει· οὐ τοιῆσδ' ἐκυρήσαμεν ἐκ θεοῦ αἴσης.

καὶ δ' αὐτὴν ὁρῶ σε φίλον τέκος ἀτρυτοῖσιν
 ἄλγεσι μοχθίζουσαν. ἐπιγνώμων δέ τοί εἰμι 70
 ἀσχαλίαν, ὅτε δὴ γε καὶ εὐφροσύνης κόρος ἐστί·
 καὶ σε μάλ' ἐκπάγλως ὀλοφύρομαι⁴ ἢ δ' ἐλεαίρω,
 οὐνεκεν ἡμετέροιο λυγροῦ μετὰ δαίμονος ἔσχες,
 ὅσθ' ἡμῖν ἐφύπερθε κάρης βαρὺς αἰωρεῖται.

¹ cf. Theocr. 14. 38, *Il.* 6. 496

² ἐπ' ἡμαρ: cf. Theocr.

Inscr. 8. 3

³ mss also φιλοφρηνῆς

⁴ mss also

ἐποδύρομαι

MEGARA, 49-74

of them away beyond the piny Isthmus, and so I have none to look to, such as a thrice-miserable woman needs to revive her heart—save only my sister Pyrrha, and she hath her own sorrow for her husband Iphicles, and he your son; for methinks never in all the world hath woman borne so ill-fated children as a God and a man did beget upon you."

So far spake Megara, the great tears falling so big as apples into her lovely bosom, first at the thought of her children and thereafter at the thought of her father and mother. And Alcmena, she in like manner did bedew her pale wan cheeks with tears, and now fetching a deep deep sigh, spake words of wisdom unto her dear daughter:

"My poor girl," says she, "what is come over thy prudent heart? How is it thou wilt be disquieting us both with this talk of sorrows unforgettable? Thou hast bewept them so many times before; are not the misfortunes which possess us enough each day as they come? Sure he that should fall a-counting in the midst of miseries like ours would be a very fond lover of lamentation. Be of good cheer; Heaven hath not fashioned us of such stuff as that.

And what is more, I need no telling, dear child, of thy sadness; for I can see thee before me labouring of unabating woes, and God wot I know what 'tis to be sore vexed when the very joys of life are loathsome, and I am exceeding sad and sorry thou shouldst have part in the baneful fortune that hangs us so heavy overhead. For before the Maid I swear

"the misfortunes which possess us": the Greek is 'Are not the woes which possess us, coming every latest day, enough?'

THE BUCOLIC POETS

ἴστω γὰρ Κούρη τε καὶ εὐέανος Δημήτηρ,
 ἃς κε μέγα βλαφθεῖς τις ἐκὼν ἐπιόρκον ὁμόςσαι¹
 δυσμενέων,² μηθέν σε χειριότερον φρεσὶν ἦσι
 στέργειν³ ἢ εἴπερ μοι ὑπὲκ νηδυιόφιν ἦλθες
 καὶ μοι τηλυγέτη ἐνὶ δώμασι παρθένος ἦσθα.
 οὐδ' αὐτὴν γέ νυ πάμπαν ἔολπά σε τοῦτό γε λήθειν. 80
 τῷ μὴ μ' ἐξείπης ποτ', ἐμὸν θάλος, ὥς σευ ἀκηδέω,
 μηδ' εἴ κ' ἡϋκόμου Νιόβης πυκινώτερα κλαίω.
 οὐδ' ὥς γὰρ νεμεσητὸν ὑπὲρ τέκνου γοάασθαι
 μητέρι δυσπαθέοντος· ἐπεὶ δέκα μῆνας ἔκαμνον
 πρὶν καὶ πέρ τ' ⁴ ἰδέειν μιν, ἐμῷ ὑπὸ ἥπατ' ἔχουσα,
 καὶ με πυλάρταο σχεδὸν ἤγαγεν Αἰδωνῆος·
 ὧδέ ἐ δυστοκέουσα κακὰς ὠδῖνας ἀνέτλην.
 νῦν δέ μοι οἷχεται οἶος ἐπ' ἀλλοτρίης νέον ἄθλον
 ἐκτελέων· οὐδ' οἶδα δυσάμμορος, εἴτε μιν αὖτις
 ἐνθάδε νοστήσανθ' ὑποδέξομαι, εἴτε καὶ οὐκί. 90

πρὸς δ' ἔτι μ' ἐπτοίησε διὰ γλυκὺν αἰνὸς ὄνειρος
 ὕπνον· δειμαίνω δὲ παλιγκοτον ὄψιν ἰδοῦσα
 ἐκπάγλως, μὴ μοί τι τέκνοις ἀποθύμιον ἔρδη.
 εἶσατο γάρ μοι ἔχων μακέλην εὐεργέα χερσὶ
 παῖς ἐμὸς ἀμφοτέρησι, βίη Ἑρακληεῖη·
 τῇ μεγάλῃν ἐλάχαινε δεδεγμένος ὥς ἐπὶ μισθῷ
 τάφρον τηλεθάοντος ἐπ' ἐσχατιῇ τινος ἀγροῦ,
 γυμνὸς ἄτερ χλαίνης τε καὶ εὐμίτροιο χιτῶνος.
 αὐτὰρ ἐπειδὴ παντὸς ἀφίκετο πρὸς τέλος ἔργον
 καρτερόν οἰνοφόροιο πονεύμενος ἔρκος ἀλῶης, 100
 ἦτοι δ' λίστρον ἔμελλεν ἐπὶ προύχοντος⁵ ἐρείσας
 ἀνδήρου καταδύναι, ἃ καὶ πάρος εἴματα ἔστο·
 ἐξαπίνης δ' ἀνελάμψεν ὑπὲρ καπέτοιο βαθείης

¹ ὁμόςσαι: Brunck: mss. -ει ² δυσμενέων participle

³ στέργειν: syntax shifted owing to the intervention of

it, and before the robed Demeter—and any that willingly and of ill intent forswearth these will rue it sore—I love thee no whit less than I had loved thee wert thou come of my womb and wert thou the dear only daughter of my house. And of this methinks thou thyself cannot be ignorant altogether. Wherefore never say thou, sweetheart, that I heed thee not, albeit I should weep faster than the fair-tressed Niobè herself. For even such laments as hers are no shame to be made of a mother for the ill hap of a child; why, I ailed for nine months big with him or ever I so much as beheld him, and he brought me nigh unto the Porter of the Gate o' Death, so ill-bested was I in the birthpangs of him; and now he is gone away unto a new labour, alone into a foreign land, nor can I tell, more's the woe, whether he will be given me again or no.

And what is more, there is come to disquiet my sweet slumber a direful dream, and the adverse vision makes me exceedingly afraid lest ever it work something untoward upon my children. There appeared unto me, a trusty mattock grasped in both hands, my son Heracles the mighty; and with that mattock, even as one hired to labour, he was digging of a ditch along the edge of a springing field, and was without either cloak or belted jerkin. And when his labouring of the strong fence of that place of vines was got all to its end, then would he stick his spade upon the pile of the earth he had digged and put on those clothes he wore before; but lo! there outshined above the deep trench a fire inextinguishable, and there rolled

διδόσσαι, cf. Theocr. 12. 4 ff. ⁴ *πρὶν καὶ πέρ τ'* cf. *Il.* 15. 588, Theocr. 2. 147 ⁵ mss also *λίστρον ἐπὶ προύχοντος σπεύδεν*

THE BUCOLIC POETS

πῦρ ἄμοτον, περὶ δ' αὐτὸν ἀθέσφατος εἰλεῖτο φλόξ.
 αὐτὰρ ὃγ' αἰὲν ὀπισθε θοοῖς ἀνεχάζετο ποσσίν,
 ἐκφυγέειν μεμαῶς ὀλοὸν μένος¹ Ἥφαίστοιο·
 αἰεὶ δὲ προπάροιθεν ἐοῦ χροὸς ἥντε γέρρον
 νώμασκειν μακέλην· περὶ δ' ὄμμασιν ἔνθα καὶ ἔνθα
 πάπταινεν, μὴ δὴ μιν ἐπιφλέξει δήιον πῦρ.
 τῷ μὲν ἄοσσῆσαι λελημένος, ὥς μοι ἔϊκτο,
 Ἴφικλῆς μεγάθυμος ἐπ' οὐδεῖ κάππεσ' ὀλισθὼν
 πρὶν ἐλθεῖν, οὐδ' ὀρθὸς ἀναστῆναι δύνατ' αὐτῖς,
 ἀλλ' ἀστεμφὲς ἔκειτο, γέρων ὡσεὶτ' ἀμενηνός,
 ὄντε καὶ οὐκ ἐθέλοντα βιήσατο γῆρας ἀτερπὲς
 καππεσέειν· κείται δ' ὃγ' ἐπὶ χθονὸς ἔμπεδον
 αὐτῶς,

εἰσόκε τις χειρὸς μιν ἀνειρύσσει παριόντων
 αἰδεσθεὶς ὀπίδα προτέρην πολιοῖο γενείου.
 ὥς ἐν γῇ λελίαστο σακεσπάλος Ἴφικλείης·
 αὐτὰρ ἐγὼ κλαίεσκον ἀμηχανέοντας ὀρώσα
 παῖδας ἐμούς, μέχρι δὴ μοι ἀπέσσυτο νήδυμος
 ὕπνος

ὀφθαλμῶν, ἥως δὲ παραυτίκα φαινόλις ἦλθε.²
 τοῖα, φίλη, μοι ὄνειρα διὰ φρένας ἐπτοίησαν
 παννυχίη· τὰ δὲ πάντα πρὸς Εὐρυσθῆα τρέποιτο
 οἴκου ἅφ' ἡμετέροιο, γένοιτο δὲ μάντις ἐκείνῳ
 θυμὸς ἐμός, μηδ' ἄλλο παρέκ τελέσειέ τι δαίμων.'

¹ μένος : mss also βέλος
φαίνεται δια

² φαινόλις ἦλθε : mss also

about him a marvellous great flame. At this he went quickly backward, and so ran with intent to escape the baleful might of the God o' Fire, with his mattock ever held before his body like a buckler and his eyes turned now this way and now that, lest the consuming fire should set him alight. Then methought the noble Iphicles, willing to aid him, slipped or ever he came at him, and fell to the earth, nor could not rise up again; nay, but lay there helpless, like some poor weak old man who constrained of joyless age to fall, lieth on the ground and needs must lie, till a passenger, for the sake of the more honour of his hoary beard, take him by the hand and raise him up. So then lay targeteer Iphicles along; and as for me, I wept to behold the parlous plight of my children, till sleep the delectable was gone from my eyes, and lo! there comes me the lightsome dawn.

Such are the dreams, dear heart, have disquieted me all the night long; and I only pray they all may turn from any hurt of our house to make mischief unto Eurystheus; against him be the prophecy of my soul, and Fate ordain that, and that only, for the fulfilment of it."

THE DEAD ADONIS

THE DEAD ADONIS

THIS piece of Anacreontean verse is shown both by style and metre to be of late date, and was probably incorporated in the Bucolic Collection only because of its connexion in subject with the Lament for Adonis.

ΕΙΣ ΝΕΚΡΟΝ ΑΔΩΝΙΝ

Ἄδωνιν ἢ Κυθήρη
 ὥς εἶδε νεκρὸν ἤδη
 στυμνὰν¹ ἔχοντα χαίταν
 ὠχράν τε τὰν παρειάν,
 ἄγειν τὸν ὕν πρὸς αὐτὰν
 ἔταξε τὼς Ἑρωτας.
 οὐ δ' εὐθέως ποτανοὶ
 πᾶσαν δραμόντες ὕλαν
 στυγνὸν τὸν ὕν ἀνεῦρον,
 δῆσαν δέ² καὶ πέδασαν.
 χῶ μὲν βρόχῳ καθάψας
 ἔσυρεν αἰχμάλωτον,
 δ' δ' ἐξόπισθ' ἐλαύνων
 ἔτυπτε τοῖσι τόξοις.
 ὁ θῆρ δ' ἔβαινε δειλῶς,
 φοβεῖτο γὰρ Κυθήρην.
 τῷ δ' εἶπεν Ἀφροδίτα
 'πάντων κάκιστε θηρῶν,
 σὺ τόνδε μηρὸν ἱψῷ;
 σὺ μου τὸν ἄνδρ' ἔτυψας;
 ὁ θῆρ δ' ἔλεξεν ὦδε·
 'ὄμνυμί σοι Κυθήρην

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¹ στυμνὰν E, cf. Eion l. 74: *mas* στυγνὰν

² δέ Wil: *mas* τε

THE DEAD ADONIS

WHEN the Cytherean saw Adonis dead, his hair dishevelled and his cheeks wan and pale, she bade the Loves go fetch her the boar, and they forthwith flew away and scoured the woods till they found the sullen boar. Then they shackled him both before and behind, and one did put a noose about the prisoner's neck and so drag him, and another belaboured him with his bow and so did drive, and the craven beast went along in abject dread of the Cytherean. Then upspoke Aphrodite, saying, "Vilest of all beasts, can it be thou that didst despite to this fair thigh, and thou that didst strike my husband?" To which the beast "I swear to thee,

THE BUCOLIC POETS

αὐτήν σε καὶ τὸν ἄνδρα
 καὶ ταῦτά μου τὰ δεσμά
 καὶ τώσδε τὼς κυναγῶς·
 τὸν ἄνδρα τὸν καλὸν σευ
 οὐκ ἤθελον πατάξαι
 ἀλλ' ὡς ἄγαλμ' ἐσείδον,
 καὶ μὴ φέρων τὸ καῦμα
 γυμνὸν τὸν εἶχε μηρὸν
 ἐμαινόμεν φιλάσαι.
 καί μ' εὖ κατεκσίναζε.¹
 τούτους λαβοῦσα τέμνε,
 τούτους κόλαζε, Κύπρι·
 τί γὰρ φέρω περισσῶς
 ἐρωτικούς ὀδόντας;
 εἰ δ' οὐχί σοι τὰδ ἄρκεϊ,
 καὶ ταῦτά μου τὰ χεῖλ'.
 τί γὰρ φιλεῖν ἐτόλμων
 τὸν δ' ἠλέησε Κύπρις,
 εἰπέν τε τοῖς Ἑρωσι
 τὰ δεσμά οἱ ἵπλῦσαι.
 ἐκ τῶδ' ἐπηκολούθει,
 καὶ ὕλαν οὐκ ἔβαινε,
 καὶ τῷ πυρὶ² προσελθὼν
 ἔκαιε τοὺς ὀδόντας.³

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¹ μ' εὖ: cf. Plat. *Theaet.* 169 B μάλ' εὖ (με)
 συγκεκρόφασιν and *Symp.* 194 A εὖ καὶ μάλ' ἂν
 φόβοιο: mss μεν κατεκσίναζε Scaliger: mss
 κατεσίναζε ² τῷ πυρὶ Heinsius: mss τῇ
 χερὶ ³ ὀδόντας Faber: mss ἔρωτας

THE DEAD ADONIS

Cytherean," answered he, "by thyself and by thy husband, and by these my bonds and these thy huntsmen, never would I have smitten thy pretty husband but that I saw him there beautiful as a statue, and could not withstand the burning mad desire to give his naked thigh a kiss. And now I pray thee make good havoc of me; pray take and cut off these tusks, pray take and punish them—for why should I possess teeth so passionate? And if they suffice thee not, then take my chaps also—for why durst they kiss?" Then had Cypris compassion and bade the Loves loose his bonds; and he went not to the woods, but from that day forth followed her, and more, went to the fire and burnt those his tusks away.

THE PATTERN-POEMS

SIMIAS

I.—THE AXE

THIS poem was probably written to be inscribed upon a votive copy of the ancient axe with which tradition said Epeius made the Wooden Horse and which was preserved in a temple of Athena. The lines are to be read according to the numbering. The metre is choriambic, and each pair of equal lines contains one foot less than the preceding. The unusual arrangement of lines is probably mystic. Simias of Rhodes flourished about 300 B.C.

ΤΕΧΝΟΠΑΙΓΝΙΑ

ΣΙΜΙΟΤ

I.—ΠΕΛΕΚΥΣ

- 1 Ἀνδροθέα δῶρον ὁ Φωκεὺς κρατερὰς μηδοσύνας ἦρα τίνων Ἀθάνᾳ
 3 τᾶμος, ἐπεὶ τὰν ἱερὰν κηρι πυρίπυφ πόλιν ἠθάλωσεν
 5 οὐκ ἐνάρθμος γεγαῶς ἐν προμάχοις Ἀχαιῶν
 7 νῦν ἐς Ὀμήρειον ἔβα κέλευθον
 9 τρὶς μάκαρ δν σὺ θυμῷ
 11 ὄδ' ὄλβος
 12 ἀεὶ πνεῖ.
 10 ἦσος ἀμφιδέρχθης.
 8 σὰν χέριν, ἀγνὸ πολύβουλε Παλλὰς.
 6 ἀλλ' ἀπὸ κρανᾶν ἰθαρᾶν νᾶμα κόμζε δυσκλεῖς.¹
 4 Δαρδανιδᾶν, χρυσοβαφεῖς δ' ἐστυφέλιξ' ἐκ θεμέθλων ἀνακτας,
 2 ὧπας Ἐπειὸς πέλεκυν, τῷ ποτε πύργων θεοτεύκτων κατέρειψεν αἶπος
¹ δυσκλεῖς = δυσκλής, δυσκλής, δυσηλής ² μαϊόμενος Wil: mss μούνος
 13 Σιμίᾱς βαίνων κλυτὸς Ἴσα θεοῖς ὡς εὔρε ῥόδου γεγαῶς ὁ πολύτροπα μαϊόμενος² μέτρα μόλπῃς.
 This line, the handle of the Axe, is missing from some of the mss, and is in all probability
 an interpolation from the *Egg* l. 20.

THE PATTERN-POEMS

SIMIAS

I.—THE AXE

EPERUS of Phocis has given unto the man-goddess Athena, in requital of her doughty counsel, the axe with which he once overthrew the upstanding height of God-built walls, in the day when with a fire-breath'd Doom he made ashes of the holy city of the Dardanids and thrust gold-broidered lords from their high seats, for all he was not numbered of the vanguard of the Achaeans, but drew off an obscure runnel from a clear shining fount. Aye, for all that, he is gone up now upon the road Homer made, thanks be unto thee, Pallas the pure, Pallas the wise. Thrice fortunate he on whom thou hast looked with very favour. This way happiness doth ever blow.

[SIMIAS I

II.—THE WINGS

THIS poem seems to have been inscribed on the wings of a statue—perhaps a votive statue—representing Love as a bearded child. The metre is the same as that of the Axe with the difference that the lines are to be read in the usual order. The poem also differs from the Axe in making no reference, except by its shape, to the wings of Love. Moreover it contains no hint of dedication.

II.—ΠΤΕΡΥΓΕΣ

Λευσέ με τὸν Γᾶς τε βαθυστέρον ἄνακτ' Ἀκμονίδα· τ' ἄλλυδις ἐδράσαντο
μηδὲ τρέσης, εἰ τοσος ὦν δάσκια βέβριθα λάχνα γένεα.

τᾶμος ἐγὼ γὰρ γενόμαν, ἀνίκε' ἔκραν' Ἀνάγκα

πάντα δ' ἕκας εἶχε φράδεσσι λυγροῖς¹

ἐρπετά, πάνθ' ὅσ' εἶρπε²

δι' αἰθρας

Χάους τε·

οὔτι γε Κύπριδος παῖς

ὠκυπέτας Ἀρείος³ καλεῖμαι·

10 οὔτε γὰρ ἔκρανα βία, πραῦνός⁴ δὲ πειθοί,

εἰκέ τέ μοι γαῖα θαλάσσας τε μυχοὶ χαλκεος οὐρανός τε·

τῶν δ' ἐγὼ ἔκνοσφισύμαν ὠγύγιον σκάπτρον, ἔκρινον⁵ δὲ θεοὶς θέμιστας.

¹ ἕκας εἶχε φράδεσσι λυγροῖς E, cf. Hesych. φραδέσι· βούλαις: mss ἐκτάσει καὶ φραδέσι (εἶκε φράδεσαι) λυγραῖς ² εἶρπε E; mss ἔρπει ³ Ἀρείος E, for ᾧ cf. Il. 2. 676 and Ἀρραβία Theocr. 17. 86: mss δ' ἀρείος, δ' ἀέρος ⁴ Bgk: mss πραῖνω ⁵ Salm: mss ἔκρανον

II.—THE WINGS

BEHOLD the ruler of the deep-bosomed Earth, the turner upside-down of the Son of Acmon, and have no fear that so little a person should have so plentiful a crop of beard to his chin. For I was born when Necessity bare rule, and all creatures, moved they in Air or in Chaos, were kept through her dismal government far apart. Swift-flying son of Cypriis and war-lord Ares—I am not that at all; for by no force came I into rule, but by gentle-willed persuasion, and yet all alike, Earth, deep Sea, and brazen Heaven, bowed to my behest, and I took to myself their olden sceptre and made me a judge among Gods

“Son of Acmon”: Heaven. “Chaos”: *see index*.

- ∪ -
 - ∪ - ∪ | - ∪ -
 5, 6 ∪ - ∪ - | ∪ - ∪ - | ∪ - -
 ∪ - ∪ - | ∪ ∪ ∪ - | > - ∪ - | ∪ - -
 9, 10 ∪ - ∪ - | ∪ - ∪ - | ∪ - | > - ∪ - | ∪ - -
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 - ∪ - -
 15, 16 - - | - - | ∪ ∪ ∪ - | ∪ ∪ ∪ - | ∪ ∪ ∪ - | ∪ - ∪ - |
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 - ∪ - ∪ | - ∪ - ∪ | - ∪ - > | - - | - - | - - |
 ∪ ∪ - | ∪ ∪ - | ∪ - ∪ -
 19, 20 - - | ∪ ∪ - | ∪ ∪ - | ∪ ∪ - | ∪ ∪ - | ∪ ∪ - |
 ∪ ∪ ∪ - | ∪ ∪ ∪ - | - ∪ ∪ | - -

III.—THE EGG

THIS piece would appear to have been actually inscribed upon an egg, and was probably composed merely as a tour-de-force. If so, it forms a link in the development of such pieces between the two preceding poems and Theocritus' Pipe. The lines, like those of the Axe, are to be read as they are numbered, and as there is no evidence here of dedication, the unusual order must have a different purpose; the poem must be of the nature of a puzzle or riddle. The piece is marked out from the Axe and the Wings on the one side, and from the Pipe on the other, by the variety of its metrical scheme. The lines gradually increase from a trochaic monometer catalectic to a complicated decameter of spondees, anapaests, paeons, and dactyls.

The "Dorian nightingale" is the poet and the "new weft" the poem itself.

III.—ΩΙΟΝ

- 1 Κωτίλας
 3 τῇ τόδ' ἄτριον νέον¹
 5 πρόφρων δὲ θυμῷ δέξο· δὴ γὰρ ἀγνᾶς²
 7 τὸ μὲν θεῶν ἐριβόας Ἑρμᾶς ἔκιξε³ κᾶρυξ
 9 ἄνωγε δ' ἐκ μέτρον μονοβάμονος μέζω πάροιθ' ἀέξειν⁴
 11 θοῶς δ' ὑπερθεν ὠκυλέχριον νεῦμα ποδῶν σποράδων
 πίασκεν⁵
 13 θοοῖσι⁶ τ' αἰολαῖς νεβροῖς κῶλ' ἀλλάσσων ὀρσιπόδων
 ἐλάφων τέκεσσιν·
 15 τηλεκραιπνοῖς⁷ ὑπὲρ ἄκρων ἰέμεναι ποσὶ λόφων κατ'
 ἀρθμίας ἵχνος τιθήνας,
 17 καί τις ὠμόθυμος ἀμφίπαλτον αἰψ' αὐδὰν θῆρ ἐν
 κόλπῳ δεξιόμενος θαλαμᾶν πυκνωτάτῳ⁸
 19 κᾶτ' ὦκα βοᾶς ἀκοὰν μεθέπων ὄγ' ἄφαρ λάσιον
 νιφοβόλων ἀν' ὀρέων ἔσσυται ἄγκος·⁹
 20 ταῖς δὴ δαίμων κλυτὸς ἴσα θοοῖσι πόνον δονέων ποσὶ¹⁰
 πολύπλοκα μεθίει μέτρα μολπᾶς.
 18 ῥίμφα πετρόκοιτον¹¹ ἐκλιπὼν ὄρουσ' εὐνὰν ματρὸς
 πλαγκτὸν μαϊόμενος βασιᾶς ἐλεῖν τέκος·
 16 βλαχᾶ δ' οἰῶν πολυβότων ἀν' ὀρέον νομὸν ἔβαν
 τανυσφύρων τ' ἀν' ἄντρα¹² Νυμφᾶν,
 14 ταὶ δ' ἀμβρότῳ πόθῳ φίλας ματρὸς ῥώνοντ' αἰψα
 μεθ' ἡμεροῦντα μαζόν,
 12 ἵχνει θενῶν τόνον¹³ παναίολον, Πιερίδων μονόδουπον
 αὐδάν,
 10 ἀριθμον εἰς ἄκραν δεκάδ' ἵχνίων, κόσμον νέμοντα
 ῥυθμῶν·¹⁴
 8 φῦλ' ἐς βροτῶν ὑπὸ φίλας ἐλὼν πτεροῖσι¹⁵ ματρός,
 6 λίγεια νιν κάμ' ἀμφὶ ματρὸς ὠδὶς·¹⁶
 4 Δωρίας ἀηδόνας·
 2 ματέρως

For critical notes see p. 499.

III.—THE EGG

Lo here a new welt of a twittering mother, a Dorian nightingale ; receive it with a right good will, for pure was the mother whose shrilly throes did labour for it. The loud-voicèd herald of the Gods took it up from beneath its dear mother's wings, and cast it among the tribes of men and bade it increase its number onward more and more—that number keeping the while due order of rhythms—from a one-footed measure even unto a full ten measures : and quickly he made fat from above the swiftly-slanting slope of its vagrant feet, striking, as he went on, a motley strain indeed but a right concordant cry of the Pierians, and making exchange of limbs with the nimble fawns the swift children of the foot-stirring stag.—Now these fawns through immortal desire of their dear dam do rush apace after the belovèd teat, all passing with far-hasting feet over the hilltops in the track of that friendly nurse, and with a bleat they go by the mountain pastures of the thousand feeding sheep and the caves of the slender-ankled Nymphs, till all at once some cruel-hearted beast, receiving their echoing cry in the dense fold of his den, leaps speedily forth of the bed of his rocky lair with intent to catch one of the wandering progeny of that dappled mother, and then swiftly following the sound of their cry straightway darteth through the shaggy dell of the snow-clad hills.—Of feet as swift as theirs urged that renowned God the labour, as he sped the manifold measures of the song.

SIMIAS III

NOTES TO P. 496.

¹ thus Bergk-Wil: mss (with incorporated glosses) τῇ τὸδ' ὦδν νέον ἀγνᾶς ἀηδόνοσ· πανδιωνίδας δωρίας· νασιώτας ἄτριον· ῥόδου (or τί τὸδ' ὦδν νέον ἀηδόνοσ Δωρίας ἀγρίου) ² δὴ γὰρ ἀγνᾶς Salmasius: mss δεῖ γὰρ ἀγνᾶ, δὴ ἀγνᾶ ³ ἔκιξε: mss also ἤκιξε ⁴ mss also ὄνφ δ' μέζω E: mss μέγαν ἀέξειν: mss also ὦυξε ⁵ ὠκυλέχριον E: mss ὠκὺν λέχ. φέρων πῖασκεν, cf. Pind. P. 4. 150: mss also πίφασκεν ⁶ θοοῖσι E mss θοαῖσι ⁷ τηλεκρ. E: mss παλαικραῖπνοῖς ⁸ θαλαμᾶν Haeberlin: mss -ων πυκνωτήτφ: mss πυκνότατον, πυκνότητα ⁹ κατ' Wil: mss καὶ τὰδ' λάσιον Salm: mss -ων ἔσσυται ἄγκος Salm: mss ἔσσυτ' ἀνάγκαις ¹⁰ κλυτὸς Bgk: mss -αῖς Ἰσα θοοῖσι πόνον δονέων ποσὶ Jacobs-E: mss Ἰσα θεοῖς ποσὶ δονέων or θε. π. πονέων ¹¹ πετρόκ. Salm: mss πετέρκ. or περίκ. ¹² βλαχᾶ E: mss βλαχαί, λαχαί ὀρέον = ὀρεῖον E: mss ὀρέων τ' ἀν' ἄντρα Salm: mss τ' ἄντρα, ἄντρα ¹³ θενῶν τόνον E: mss θένον τὸν, θενῶ τὰν ¹⁴ mss also ἄκρον thus Bgk: mss κόσμιος νέμοντο ρυθμῶ, κόσμον νέμοντα ρυθμὸν ¹⁵ πτεροῖσι Scaliger: mss πέτροις, πέτροισι ¹⁶ κάμ' ἀμφὶ Salm: mss καμφὶ ὠδῖς: mss also ὠδῖς ἀγνᾶς

THEOCRITUS

THE SHEPHERD'S PIPE

THE lines of this puzzle-poem are arranged in pairs, each pair being a syllable shorter than the preceding, and the dactylic metre descending from a hexameter to a catalectic dimeter. The solution of it is a shepherd's pipe dedicated to Pan by Theocritus. The piece is so full of puns as to preclude accurate translation. The epithet Merops, as applied to Echo, is explained as sentence-curtailing, because she gives only the last syllables (?), but there is also a play on Merops "Thessalian." The strongest reason¹ for doubting the self-contained ascription of this remarkable tour-de-force to Theocritus is that the shepherd's pipe of Theocritus' time would seem to have been rectangular, the tubes being of equal apparent length, and the difference of tone secured by wax fillings. But to the riddle-maker and his

¹ Advanced by Mr. A. S. F. Gow in *Journ. Philol.* 33. 128 ; see also *Class. Rev.* 1934. 121.

THE PATTERN-POEMS

public a poem was primarily something heard, not something seen, and the variation in the heard length of the lines would correspond naturally enough to the variation in note of the tubes of the pipe. Moreover, every musical person must have known that, effectively, the tubes were unequal. The doubling of the lines is to be explained as a mere evolutionary survival. The application of puzzles or riddles to this form of composition was new, but in giving himself the patronymic Simichidas the author is probably acknowledging his debt to his predecessor, Simichus being a pet-name form of Simias, as Amyntichus for Amyntas in VII. If so, the Pipe is anterior to the Harvest Home, and we have here the origin of the poet's nickname.

ΘΕΟΚΡΙΤΟΥ.—ΣΤΡΙΓΞ

Οὐδενὸς εὐνάτειρα μακροπτολέμοιο δὲ μάτηρ
 μαίας ἀντιπέτροιο θοὸν τέκεν ἰθυντήρα,
 οὐχὶ κεράσταν, ὃν ποτε θρέψατο ταυροπάτωρ,
 ἀλλ' οὐ πειλιπὲς αἶθε πάρος φρένα τέρμα σάκους,
 οὔνομ' ὄλον δίζων, ὃς τᾶς Μέροπος πόθον
 κούρας γηρυγόνας ἔχε τᾶς ἀνεμώκεος.
 ὃς Μοῖσα λιγὺν πᾶξεν ἰοστεφάνῳ
 ἔλκος ἄγαλμα πόθοιο πυρισμαράγου,¹
 ὃς σβέσεν ἀνορέαν ἰσαυδέα
 παπποφόνου Τυρίας τ' ἐξήλασεν.² 10
 ᾧ τόδε τυφλοφόρων ἔρατὸν
 πῆμα Πάρις θέτο Σιμιχίδας·
 ψυχὰν ᾧ³ βροτοβάμων
 στήτας οἴστρε Σαέττας
 κλωποπάτωρ ἀπάτωρ
 λαρνακόγυιε χαρεῖς⁴
 ἀδὸν μελίσδοις
 ἔλλοπι κούρα,
 Καλλιόπα
 νηλεύστω. 20

¹ mss also πυρισμαράγου

³ ᾧ Hecker : mss αἶε or αἶ

² so Haeb : mss ἀφείλετο or gap

⁴ χαρεῖς Heck : mss χαίρεις

THEOCRITUS.—THE SHEPHERD'S PIPE

Odyseus
THE bedfere of nobody and mother of the war- Tele-
machus abiding brought forth a nimble director of herdsman of (goats) the goat
 that suckled one (Zeus) for whom a stone was substituted Cerastas,
 the nurse of the vice-stone, not the
long-horned = Comatas, long-haired bees, cf. 7. 80 and Verg. G. 4. 550
 horned one who was once fed by the son of a bull,
Pitys (Pine) = P + itys; itys = shield-rim; ine (old
 but him whose heart was fired of old by the P-less
spelling) = eyes, i.e. bosses lit. whole; pan = all goat-
 ine of bucklers, dish by name and double
 legged
 by nature, him that loved the wind-swift voice-born
Echo lit. voice-dividing (of Man) Syrinx also = fistula
 maiden of mortal speech, him that fashioned a sore
 that shrilled with the violet-crowned Muse into a
for Syrinx
 monument of the fiery furnace of his love, him that
the Persian at Marathon
 extinguished the manhood which was of equal sound
Perseus Europa (Europe) was daughter
 with a grandsire-slayer and drove it out of a maid of
of a Phoenician Theo-critus = judge between
 Tyre, him, in short, to whom is set up by this Paris
 Gods¹ nickname of Theocritus woe = possession, ref. to the
 that is son of Simichus this delectable piece of un-
sore above i.e. moleskin wallet, lit. wearers of the blind;
 peaceful goods dear to the wearers of the blindman's
blind = wallet lit. man-treading; Prometheus made
 skin, with which heartily well pleased, thou clay-
 Man of clay beloved Omphale (cf. Ovid, Fast. 2. 805) son of
 treading gadfly of the Lydian quean, at once thief-
Hermes, and, in a sense, son of Odyseus lit. box legged
 begotten and none-begotten, whose pegs be legs,
box = hoof
 whose legs be pegs, play sweetly I pray thee unto
Echo cannot speak of herself
 a maiden who is mute indeed and yet is another
= of beautiful voice
 Calliope that is heard but not seen.

¹ Strictly the compound should mean 'judged by God.'

DOSIADAS

THE FIRST ALTAR

THIS puzzle is written in the Iambic metre and composed of two pairs of complete lines, five pairs of half-lines, and two pairs of three-quarter lines, arranged in the form of an altar. Of the writer nothing is known ; he was obviously acquainted with the Pipe and also with Lycophron's Alexandra. The poem is mentioned by Lucian (Lexiph. 25), but metrical considerations point to its being of considerably later date than the Pipe. Moreover, the idea of making an altar of verses presupposes a change in the conception of what a poem is. It was now a thing of ink and paper ; and Dosiadas seems to have interpreted the Pipe in the light of the pipes of his own time, as representing the outward appearance of an actual pipe.

ΔΩΣΙΑΔΑ ΔΩΡΙΕΩΣ

ΒΩΜΟΣ

Εἰμάρσενός με στήτας
 πόσις, μέροψ δίσαβος,
 τεῦξ', οὐ σποδεύνας ἱνίς Ἐμπούσας μόρος
 Τεύκροιο βούτα καὶ κυνὸς τεκνώματος,
 χρυσᾶς δ' ¹ αἶτας, ἄμος ἐψάνδρα
 τὸν γυιόχαλκον οὔρον ἔρραισει',
 ὃν ἀπάτωρ δίσευνος
 μόγησε ματρόριπτος·
 ἐμὸν δὲ τεῦγμ' ἀθρήσας
 Θεοκρίτοιο κτάντας
 τριεσπέροιο καύστας
 θώωξεν αἶν' ἰύξας ²
 χάλεψε γάρ νιν ἰῶ
 σύργαστρος ἐκδυγήρας ³
 τὸν δ' αἰλινεῦντ' ⁴ ἐν ἀμφικλύστῳ
 Πανός τε ματρὸς εὐνέτας φῶρ
 δίξωος ἱνίς τ' ἀνδροβρῶτος Ἰλοραιοστᾶν ⁵
 ἦρ' ἀρδίῳν ἐς Τευκρίδ' ἄγαγον τρίπορθον.

¹ χρυσᾶς E: mss χρυσᾶς, -οῖς, -οῦς δ': added by Valckenaer ² αἶν' ἰύξας Salm: mss ἀνιόξας ³ ἐκδυγήρας Salm: mss ἐκδὺς γήρας ⁴ αἰλινεῦντ' Hecker: mss αἰλινεῦντ' or ἐλλινεῦντ' ⁵ mss ἰλοραίσταν, ἰλοραίστας, ἰλιοραίστας

DOSIADAS

THE FIRST ALTAR

I AM the work of the husband of a mannish-
 Jason Medea put on man's clothes
 to fly into Media rejuvenated in Medea's caldron this also = Thessalian
 mantled quean, of a twice-young mortal, not
 i.e. Thetis, who could Thetis put Achilles in active
 change her form like E. the fire to immortalise him and passive
 Empusa's cinder-bedded scion, who was the killing
 he was killed by Paris and killer of Hector son of Hecuba, who
 of a Teucrian neatherd and of the childing of a
 i.e. Jason, who built this altar to
 became a dog Chrysè (=Golden) on the way to Colchis
 bitch, but the leman of a golden woman; and he
 Medea
 made me when the husband-boiler smote down
 Talos the brazen man
 protected Crete also = guardian and other things Hephaestus
 the brazen-legged breeze wrought of the twice-
 wedded Aphrodite and Aglaia, and was a virgin-
 birth of Hera who cast him from Olympus
 wed mother-hurtled virgin-born; and when the
 Philoctetes Paris, see the Pipe lighter of the pyre Heracles
 slaughterman of Theocritus and burner of the three-
 was begotten on three nights the Altar
 nighted gazed upon this wrought piece, a full
 a
 dolorous shriek he shrigh, for a belly-creeping
 serpent poison = arrow
 shedder of age did him despite with enshafted venom;
 isle of Lemnos
 but when he was alackaday in the wave-ywashen,
 Odysseus carried off the
 Penelope Palladium and came alive from Hades
 Pan's mother's thievish twy-lived bedfellow came
 Diomed, son of Tydeus who ate Melanippus' head
 with the scion of a cannibal, and carried him into
 by Heracles, the Amazons, the Greeks also = land of Troy
 the thrice-sacked daughter of Teucer for the
 the arrows of Heracles brought by Philoctetes
 caused (Troy's fall and) the destruction of the
 tomb (and corpse) of Ilus
 sake of Ilus-shivering arrow-heads.

VESTINUS

THE SECOND ALTAR

THE *Besantinus* of the manuscripts is very probably a corruption of *Bestinus*, that is *L. Julius Vestinus*, who is described in an inscription as "High-priest of Alexandria and all Egypt, Curator of the Museum, Keeper of the Libraries both Greek and Roman at Rome, Supervisor of the Education of Hadrian, and Secretary to the same Emperor." The dedication to Hadrian is contained in the acrostic, which runs, "O Olympian, mayst thou sacrifice in ¹ many years." The Altar is composed of three Anacreontean lines, three trochaic tetrameters, three phalaeceans, eleven iambic dimeters, three anapaestic dimeters, and three choriambic tetrameters. The poem is not a puzzle, except in so far as the acrostic furnishes this element; for, unlike its predecessors, it refers to itself in definite terms. The author has confined his imitation of *Dosiadas* to the shape of the poem and the use of out-of-the-way words and expressions.

¹ Or perhaps "for," i.e. "in honour of."

ΒΗΣΤΙΝΟΤ¹

ΒΩΜΟΣ

Ο λὸς οὗ με λιβρὸς ἱρῶν
 Λ ιβάδεσσιν οἶα κάλχης²
 Υ ποφοινίησι τέγγει,
 Μ αὐλίες δ' ὑπερθε πέτρη Ναξίη³ θοούμεναι
 Π αμάτων φείδοντο Πανός, οὐ στροβίλω⁴ λιγνύϊ
 Ι ξὸς εὐώδης μελαίνει τρεχνέων με Νυσίων
 Ε ς γὰρ βωμὸν ὄρη με μήτε γλούρου⁵
 Π λίνθοις μήτ' Ἀλύβης παγέντα⁶ βώλοις,
 Ο ὑδ' ὃν Κυνθογενὴς ἔτευξε φύτλη
 Λ αβόντε μηκάδων κέρα, 10
 Λ ισσαῖσιν ἀμφὶ δειράσιν
 Ο σσαι νέμονται Κυνθίαις,
 Ι σόρροπος πέλοιτό μοι
 Σ ὦν οὐρανοῦ γὰρ ἐκγόνοις
 Ε ἰνάς μ' ἔτευξε γηγενής,
 Τ άων αἰέζων τέχνην
 Ε νευσε πάλμυς ἀφθίτων.
 Σ ὦ δ', ὦ πιὼν κρήνηθεν ἦν
 Ι νις κόλαψε Γοργόνος,
 Θ υοῖς τ' ἐπισπένδοις τ' ἐμοὶ 20
 Υ μηττιάδων πολὺ λαροτέρην
 Σ πονδὴν ἄδην ἴθι δὴ θαρσέων
 Ε ς ἐμὴν τεύξιν, καθαρὸς γὰρ ἐγὼ
 Ι ὄν ἰέντων τεράων, οἶα κέκευθ' ἐκείνος,
 Α μφὶ Νέαις Θρηϊκίαις ὃν σχεδόθεν Μυρίνης
 Σ οί, Τριπάτωρ, πορφυρέου φῶρ ἀνέθηκε κριοῦ.

¹ Βηστίνου Haeb: mss Βησαντίνου ² κάλχης Brunck-E: mss κάχλην ³ mss πέτρης ναξίας ⁴ στροβίλω Salm: mss -ων ⁵ mss ὄρης μ. γλούρου Bgk: mss μ. ταρχούρου, μηταχούρου ⁶ λαβόντε Wil: mss -τα

VESTINUS

THE SECOND ALTAR

THE murky flux of sacrifice bedews me not with ruddy trickles like the flux of a purple-fish, the whittles whetted upon Naxian stone spare over my head the possessions of Pan, and the fragrant ooze of Nysian boughs blackens me not with his twirling reek; for in me behold an altar knit neither of bricks aureate nor of nuggets Alybaean, nor yet that altar which the generation of two that was born upon Cynthus did build with the horns of such as bleat and browse over the smooth Cynthian ridges, be not that made my equal in the weighing. for I was builded with aid of certain offspring of Heaven by the Nine that were born of Earth, and the liege-lord of the deathless decreed their work should be eterne. And now, good drinker of the spring that was stricken of the scion of the Gorgon, I pray that thou mayst do sacrifice upon me and pour plentiful libation of far goodlier gust than the daughters of Hymettus; up and come boldly unto this wrought piece, for 'tis pure from venom-venting prodigies such as were hid in that other, which the thief who stole a purple ram set up unto the daughter of three sires in Thracian Neae over against Myrinè.

“possessions of Pan”: sheep and oxen. “fragrant ooze of Nysian boughs”: frankincense. “nuggets Alybaean” explained by *Iliad*, 2. 857. “offspring of Heaven”: the Graces. “the Nine”: the Muses. “daughter of three sires”: an etymological variation of Tritogeneia. The last few lines refer to the *Altar* of Dosiadas, Myrinè being another name for Lesbos.

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Note.—The references to Theocritus are by numbers only. *Etc.* means that there are other but unimportant occurrences of the word in the same poem.

- ACHAËAN** : XV. 61, XVIII. 20, XXII. 157, 219, XXIV. 78, XXV. 165, 180; Bion, II. 12; *Axe*, 5; from the N. part of the Peloponnese; sometimes used generally for Greek.
- Acharnae** : VII. 71; a town of Attica.
- Acheron** : XII. 19, XV. 86, 102, 136, XVI. 31, XVII. 47; Bion, I. 51; Mosch., I. 14; the river of Death.
- Achilles** : XVI. 74, XVII. 55, XXII. 220, XXIX. 34; Bion, II. 9, 15, VIII. 6; son of Peleus and the sea-nymph Thetis, the hero of the *Iliad*.
- Acis** : I. 69; a small river at the foot of Mt. Etna.
- Acmon** : *Wings*, 1; Heaven.
- Acroneia** : XXV. 31; the upland district of Elis.
- Acrotimè** : XXVII. 44.
- Adonis** : I. 109, III. 47, XV. 23, 96, etc., XX. 35; Bion, I. etc.; Mosch., III. 69; *Adon*., 1; a youth beloved by Aphrodite; he was killed hunting by a boar, and afterwards spent half of every year with Aphrodite on earth, and half with Persephone in the lower world.
- Adrastus** : XXIV. 131; mythical king of Argos, one of the "Seven against Thebes."
- Aeacid** (son of Aeacus) : XVII. 58; Bion, VIII. 6; epithet of Achilles or of Peleus his father.
- Aegilus** : I. 147; a town of Attica.
- Aegon** : IV. 2, 26.
- Aesärus** : IV. 17; a river near Croton in S. Italy.
- Aeschinas** : XIV. 2, etc.
- Aeson** : XIII. 17; father of Jason.
- Agamemnon** : XV. 137; king of Mycenae and leader of the Greeks before Troy.
- Agäve** : XXVI. 1; daughter of Cadmus, mythical king of Thebes.
- Ageanax** : VII. 52, 61, 69.
- Agis** : XIV. 13.
- Agroeo** : III. 31.
- Ajax** (Alas) : XVI. 74, XV. 138.
- Alcaeus** : Mosch., III. 89; the great lyric poet of Lesbos; he flourished about 590 B.C.
- Alcides** : Mosch., III. 117; Heracles.
- Alcippa** : v. 132.
- Alcmëna** : XIII. 20, XXIV. 2, etc.; *Meg.* 60; mother by Zeus of Heracles and by Amphitryon of Iphicles.
- Aleuas** : XVI. 34; a mythical king of Thessaly, founder of the noble house of Aleuadae.
- Alexander** : XVII. 18; king of Macedon, 336-323 B.C.
- Alphesiboea** : III. 45; daughter of Bias brother of the seer Melampus, and of Pero daughter of Neleus king of Pylus.
- Alpheüs** : IV. 6, XXV. 10; Mosch., VI. 1; a river of Elis.
- Alybè** : Vest. 8; a mythical town of Asia Minor, famous for its silver-mines.
- Amaryllis** : III. 1, etc., IV. 36, 38.

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- Amphicles : *Inscr.*, XIII. 3.
 Amphitritê : XXI. 55; wife of Poseidon.
 Amphitryon : XIII. 5, XXIV. 5, etc. mythical prince of Tiryns; he lived at Thebes, where he became by Alcmena father of Iphicles; *see* Alcmena.
 Amphitryoniad (son of the above) : XIII. 56, XXV. 71, etc.; *see* Alcmena.
 Amyclæ : XII. 13, XXII. 122; a town of Laconia.
 Amycus : XXII. 75, etc.; son of Poseidon and king of the Berycians.
 Amyntas : VII. 2, 132; *see Introduction*, p. xii.
 Anacreon : *Inscr.*, XVII. 3; Mosch., III. 90; the great lyric poet of Teos; he flourished at the court of Polycrates of Samos about 530 B.C.
 Anâpus : I. 68, VII. 151; the river of Syracuse.
 Anaxo : II. 66.
 Anchises : I. 106; a princely cowherd of Mt. Ida in the Troad; he was the father by Aphrodite of Aeneas.
 Antigènes : VII. 4.
 Antigônê : XVII. 61; niece of Antipater regent of Macedon, wife of Lagus the father of Ptolemy I.
 Antiochus : XVI. 34; a king of Thessaly.
 Aonia : *Meg.*, 37; part of Boeotia.
 Aphæreus : XXII. 139, etc.; a mythical prince of Messenia, father of Idas and Lynceus.
 Aphroditê : I. 138, II. 7, 30, VII. 55, X. 33, XV. 101, XVII. 45, XIX. 4, XXVII. 64; Bion, I. 19; Mosch., III. 84; *Adon.*, 17.
 Apian land, the : XXV. 183; the Peloponnese, so called from Aps, a mythical king of the Peloponnese.
 Apollo : v. 82, XVII. 67, 70, XXIV. 106, XXV. 21; *Inscr.*, XXI. 4, XXIV. 1; Bion, v. 8; Mosch., III. 26; *Meg.*, 13.
 Arabia : XVII. 86.
 Arâtus : VI. 2, VII. 98, etc.; *see Introduction*, p. xi.
 Arcadia : II. 48, VII. 107, XXII. 157; the central district of the Peloponnese.
 Archias : XXVIII. 17; of Corinth, founder of Syracuse about 740 B.C.
 Archilochus : *Inscr.*, XXI. 1; Mosch., III. 91; the great Lyric and Iambic poet of Paros; he flourished about 670 B.C.
 Ares : XXII. 175; Bion, II. 14; *Wings*, 9.
 Arethûsa : I. 117, XVI. 102; Mosch., III. 10, 77, VI. 2; the fountain of Syracuse.
 Argo : XIII. 21, etc., XXII. 28.
 Argos : XIII. 49, XIV. 12, xv. 97, 142, XVII. 53, XXII. 158, XXIV. 78, etc., XXV. 164, etc.; a city of the Peloponnese.
 Argus : Mosch., II. 57; the hundred-eyed, set by Hera to guard Io; when at Zeus' command he was slain by Hermes, Hera, according to Ovid, transferred his eyes to the tail of her bird the peacock; some writers make Hera turn him into the peacock.
 Ariadne : II. 46; daughter of Minos mythical king of Crete; she was beloved by Theseus, but abandoned by him at Naxos on the voyage to Athens.
 Aristis : VII. 99; *see Introduction*, p. xi.
 Arsinoê : xv. 111; daughter of Ptolemy I, and wife successively of Lysimachus, Ptolemy Ceraunus, and her brother Ptolemy II.
 Artemis : II. 33, 67, XVIII. 36, XXVII. 16, etc.; *Meg.*, 31.
 Asera : Mosch., III. 87; a town of Boeotia, the birthplace of Hesiod.
 Asphalion : XXI. 26.
 Assyria : II. 162; Bion, I. 24.
 Atalanta : III. 41, *where see note*.
 Athênâ : v. 23, xv. 80, XVI. 82, XVIII. 36, xx. 25, XXVIII. 1; Bion, v. 7; *Aze*, 1.
 Athens : XII. 28, XIV. 6.
 Athos : VII. 77; a mountain promontory of the N.W. Aegean

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- Atræus : XVIII. 6, XVII. 118; Mosch., III. 79; son of Pelops and father of Agamemnon and Menelaus.
- Augeas : XXV. 7, etc.; son of the Sun, and king of the Epeians of Elis.
- Ausonia : Mosch., III. 94; S. Italy (Magna Graecia).
- Autonoë : XXVI. 1, etc.; daughter of Cadmus mythical king of Thebes.
- Bacchus : XXVI. 13, *Inscr.*, XVIII. 3.
- Battus : IV. 41, 56.
- Bebrycians : XXII. 29, etc.; a people of Bithynia.
- Bellerophon : XV. 92; son of a king of Corinth; riding the winged horse Pegasus, he killed the Chimæra.
- Bembina : XXV. 202; a town of the Peloponnese near Nemea.
- Berenicë : XV. 107, 110, XVII. 34, etc.; wife of Ptolemy I.
- Bias : III. 44; see Melampus.
- Biblus : XIV. 15; a town of Phœnicia.
- Bion : Mosch., III. 2, etc.
- Bistonian : Mosch., III. 18; Thracian.
- Blernians : VII. 114; a people of Ethiopia, who lived at the source of the Nile.
- Boeotia : Mosch., III. 88; a district of central Greece.
- Bombyca : X. 26, 36.
- Brasias : VII. 11.
- Bucæus : XI. etc.
- Buprasium : XXV. 11; a city of Elis.
- Burina : VII. 6; the fountain of Cos.
- Byblis : VII. 115; a fountain of Miletus.
- Cadmus : XXVI. 36; mythical king of Thebes.
- Caicus : *Inscr.*, XIV. 3.
- Calliopè : Mosch., III. 72; *Pipe*, 19; one of the Muses.
- Calydon : XVII. 54; a town of Aetolia in Central Greece.
- Calymna : I. 57; an island of the Aegean near Cos.
- Camirus : *Inscr.*, XXII. 4; a Dorian city of Rhodes.
- Caria : XVII. 89; a district of S.W. Asia Minor.
- Carnea : V. 83; the Dorian festival of Apollo.
- Castalia : VII. 148; a fountain of Mt. Parnassus, sacred to the Muses.
- Castor : XXII. 2, etc., XXIV. 129, 132; son of Zeus and Leda, the wife of Tyndareus king of Sparta; the twin-brother of Polydeuces and brother of Helen.
- Caucasus : VII. 77.
- Ceos : XVI. 44; an island of the W. Aegean, birthplace of the great Lyric and Elegiac poet Simonides (556-467 B.C.)
- Cerberus : XXIX. 38; the watch-dog of the lower world.
- Ceyx : Mosch., III. 40, see Halcyon.
- Chalcoen : VII. 6, where see note.
- Chaos : *Wings*, 7; according to Orphic notions, the Void which, with the Aether or Air, existed before the universe and was the child of Chronos or Time and Anankè or Necessity.
- Charites (the Graces) : XVI. 6, etc., 109, where see note, XXVIII. 7; Bion, I. 91; Mosch., II. 71.
- Chios : VII. 47; XXII. 218; an island of the E. Aegean, one of the cities which boasted to be the birthplace of Homer.
- Chiron : VII. 150; the Centaur; he lived in a cave on Mt. Pelion in Thessaly, where he taught Peleus and other heroes.
- Chromis : I. 24.
- Chrysa : Dos., 5, where see note.
- Chrysogonè : *Inscr.*, XIII. 2.
- Cianians : XIII. 30; a mythical people of the Propontis.
- Cilicia : XVII. 88; a district of S.E. Asia Minor.
- Cinaetha : V. 102; the name of a sheep.
- Cinyras : Bion, I. 91; king of Cyprus and father of Adonis.
- Circè : II. 15, IX. 36; a mythical sorceress who turned Odysseus' companions into pigs.
- Classaetha : I. 151; the name of a goat.

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Clearista : II. 74.
 — v. 88.
 Cleita : *Inscr.*, XX. 2.
 Cleodāmus : Bion, II. 11.
 Cleunicus : XIV. 13.
 Clȳtia : VII. 5, *where see note*.
 Colchis : XIII. 75; the district at the E. end of the Black Sea, whence Jason brought the Golden Fleece.
 Comātas : v. 9, etc.
 — VII. 83, 89; *Pipe*, 3; a mythical goatherd.
 Cōnarus : v. 102; the name of a sheep.
 Corinth : xv. 91.
 Corȳdon : IV. 1, etc.
 — v. 6.
 Cos : XVII. 58, 64; an island of the S.E. Aegean.
 Cotyttaris, VI. 40.
 Crannon : XVI. 38; a town of Thessaly.
 Crāthis : v. 16, 124; a river of the district of Sybaris in S. Italy.
 Cratidas : v. 90, 99.
 Creondae : XVI. 39; a noble house of Thessaly.
 Crete : Mosch., II. 158, 163.
 Crocȳlus : v. 11.
 Croesus : VIII. 53, x. 32; a wealthy king of Lydia, who flourished about 560 B.C.
 Cronides and Cronion (son of Cronus) : XII. 17, xv. 124, XVII. 24, 73, XVIII. 18, 52, XX. 41; Bion, VII. 6; Mosch., II. 50, 74, 166; Zeus.
 Croton : IV. 32, a Greek city of S. Italy.
 Cybelē : XX. 43; an Oriental deity identified with Rhea.
 Cyclades : XVII. 90; a group of islands in the S. Aegean.
 Cyclopēs : XI. 7, etc., XVI. 53; Bion, II. 2; Mosch., III. 60; a race of one-eyed giants dwelling in the district of Syracuse in Sicily; the most famous was Polyphemus, who devoured some of the companions of Odysseus and was afterwards made drunk by him and then blinded by means of a heated stake.

Cycnus (swan) : XVI. 49; a son of Poœidon, and king of Colonaē in the Troad, famous for the whiteness of his skin; he was slain by Achilles.
 Cȳdōnia : VII. 12; a city of Crete.
 Cȳlaethis : v. 15.
 Cȳmaetha : IV. 46; the name of a calf.
 Cȳnisca : XIV. 8, 31.
 Cynthus : Vest., 9, 12; a mountain in the island of Delos, scene of the birth of Apollo and Artemis.
 Cypris (the Cyprian) : I. 95, etc., II. 130, 131, XI. 16, XV. 106 etc., XVIII. 51, XX. 34 etc., XXVIII. 4, XXX. 31, *Inscr.*, IV. 4; Bion, I. 3, etc., VII. 1; X. 1; Mosch., I. 1, 4, II. 1, 76, III. 68; *Adon.*, 34, 40; *Wings*, 8; Aphrodite; Cyprus was one of the original seats of her worship.
 Cyprus : XVII. 36; the easternmost island of the Mediterranean, containing many Greek cities.
 Cytherēa : III. 46, XXIII. 16; Bion I. 17, etc.; *Adon.*, I. etc.; a name of Aphrodite anciently connected with the island of Cythera.
 Cythēra : Bion, I. 35; an island off the S.E. extremity of the Peloponnese.

Dāmoetas : VI. 1, etc.
 Daphnis : I. 19, etc., *where see Introduction*, v. 20, 81, VI. 1, etc., VII. 73, VIII. 1, etc., IX. 1, etc., XXVII. 42, *Inscr.*, II. 1, III. 1, IV. 14, v. 4.
 Dardanids (sons of Dardanus) : *Axe*, 4; the Trojans.
 Death-Spirit : *Meg.*, 14.
 Deīdamela : Bion, II. 9, 22; daughter of Lycomedes mythical king of Scyros.
 Delos : XVII. 67, *Inscr.*, XXI. 4; an island of the S. Aegean, the chief centre of the worship of Apollo.
 Delphis : II. 21, etc., *Inscr.*, I. 4.
 Dēmēter : VII. 32, 155, x. 42, *Meg.*, 75.
 Dēmomēles : *Inscr.*, XII. 1.
 Dēo : VII. 3; Mosch., VII. 4; Demeter.

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Deucalion: xv. 141; son of Prometheus; he and his wife Pyrrha were the only survivors of a flood which destroyed mankind.

Dia: II. 46; Naxos, an island of the S. Aegean.

Dinon: xv. 11.

Diocleidas: xv. 18, 147.

Diocles: XII. 29, *where see note*.

Diomed: I. 112; mythical king of Argos, one of the greatest Greek warriors before Troy; he wounded Aphrodite.

Dionè: VII. 116, xv. 106, xvii. 36; Aphrodite or her mother

Dionysus (Bacchus): II. 120, xvii. 112, xx. 33, xxvi. 6 etc., *Inscr.*, XII. 1.

Diophrantus: XXI. 1.

Dorian: II. 156, x. 93, xvii. 69, xviii. 48, xxiv. 138, *Inscr.*, xviii. 1; Mosch., III. 1, 12, 18, 96, 122; *Egg*, 4.

Dracanus: xxvi. 33, an unknown mountain.

Earth: *Wings*, 1, 4.

Earth-shaker (Poseidon): Mosch., II. 30, 120, 149.

Echo: Mosch., III. 30, v. 1, 3; a nymph who was changed into the echo.

Ection: *Inscr.*, VIII. 5; perhaps the famous artist who painted the wedding of Alexander and Roxana (327 B.C.).

Egypt: xiv. 68, xv. 48, xvii. 79, 101.

Eileithya: xvii. 60, xxvii. 29; Goddess of birth.

Elis: xxii. 156; Blon, II. 13; the N.W. district of the Peloponnese.

Empusa: Dos., 3.

Endymion: III. 50, xx. 37; a youth beloved by the Moon, who sent him into a perpetual sleep on Mt. Latmus in Caria, so that he might remain always young and beautiful.

Epelans: xxv. 43, 166; the mythical inhabitants of the N. district of Elis.

Epelus: *Aze*, 2; the builder of the Wooden Horse by means of

which the Greeks took Troy. He was said afterwards to have founded Metapontum in S. Italy, where in the temple of Athena the tools he used were preserved.

Ephýra: xvi. 83, xxviii. 17; an old name of Corinth.

Epicharmus: *Inscr.*, xviii. 2; the great Dorian comic poet; he flourished at Syracuse about 470 B.C.

Eros: *see* Love.

Eryx: xv. 101; a mountain near the W. extremity of Sicily, a seat of the worship of Aphrodite.

Eteocles: xvi. 104, *where see note*.

Ethiopia: VII. 113, xvii. 87.

Etna: I. 65, 69, IX. 15, XI. 47; Mosch., III. 121.

Eubulus: II. 66.

Eucritus: VII. 1, 131.

Eudamippus: II. 77.

Euêres: xxiv. 71; father of Teiresias.

Eumæus: xvi. 55; the swineherd of Odysseus.

Eumæras: v. 10, 73, 119.

Eumêdes: v. 134.

Eumolpus: xxiv. 110; a pre-Homeric poet and musician of Thrace.

Eunica: XIII. 45.

— xx. 1, 42.

Eunôa: xv. 2, etc.

Eurôpa: Mosch., II. 1, etc., VII. 6; in the form of the myth followed by Moschus she seems to be the daughter of Phoenix king of Tyre, and to be carried off from Tyre by Zeus to Crete.

Eurôtas: xviii. 23; the river of Sparta.

Eurydicè: Mosch., III. 124; a nymph, the wife of Orpheus; after her death he went down to the lower world, and by the power of his music won her back on condition that he should not look upon her till they reached the upper world; but he failed to keep this condition, and lost her again.

Eurymedon: *Inscr.*, VII. 2, xv. 3.

Eurystheus: xxv. 205; *Meg.*, 123;

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- king of Tiryns, taskmaster of Heracles.
- Eurýtus : XXIV. 108; a famous archer, king of Oechalia in Thessaly.
- Eusthènes : *Inscr.*, XI. 1.
- Eutýchis : XV. 67.
- Evening Star* (Hesperus) : Bion, IX. 1.
- Fate* : I. 93, 140, II. 160, XXIV. 70; Bion, I. 94, VII. 3, 6, 15, XI. 4.
- Foam, Child of the* : Bion, IX. 1; Mosch., II. 71; Aphrodite; according to one story she was born of the sea-foam.
- Fury* (Erinys) : *Meg.*, 14; the Furies were avenging deities who pursued wrong-doers.
- Galatēa : VI. 6, XI. 8, etc.; Bion, II. 3, XII. 3; Mosch., III. 58, 61; a sea-nymph, daughter of Nereus.
- Ganymed : XII. 35; a beautiful youth carried off by eagles to be the cupbearer of Zeus.
- Glauce : IV. 31; a poetess contemporary with Theocritus.
- *Inscr.*, XXIII. 2.
- Golgi : XV. 100; a town of Cyprus, a seat of the worship of Aphrodite.
- Gorgo : XV. 1, etc.
- Gorgon : Vest., 19; a woman-like monster with serpents for hair; every one that looked upon her became stone; when she was slain by Perseus the winged horse Pegasus sprang from her blood.
- Greek : Bion, II. 12.
- Hades : I. 63, 103, 130, II. 33, 160, IV. 27, XVI. 30, 52, *Inscr.*, VI. 3; Bion, I. 94, VIII. 3; Mosch., I. 14; *Meg.*, 86.
- Haemus : VII. 76; a mountain of Thrace.
- Halcýon (Alcyonē) : Mosch., III. 40, cf. also Theocr. VII. 59 and note; daughter of Aeolus and wife of Ceyx king of Trachis; he perished at sea, and his body was found by his wife upon the shore; she threw herself into the sea and was changed into a kingfisher or halcyon.
- Háleis : V. 123; a river of the district of Sybaris in S. Italy.
- VII. 1; a river or river-valley of Cos.
- Harpalyceus : XXIV. 116; a teacher of Heracles, called elsewhere Autolycus.
- Hébē : XVII. 32; Goddess of Youth, wife of Heracles in heaven.
- Hebrus : VII. 112; a river of Thrace.
- Hecaté : II. 12, 14.
- Hector : XV. 139; son of Priam and chief hero of the Trojan side.
- Hecuba : XV. 139; wife of Priam king of Troy.
- Heilisson : XXV. 9; a river of Arcadia and Elis.
- Helen : XV. 110, XVIII. 6, etc., XXII. 216, XXVII. 1, 2; Bion, II. 10; daughter by Zeus of Leda the wife of Tyndareus, king of Sparta. After she became the wife of Menelaus, she was carried off by Paris, and this gave rise to the Trojan War.
- Helicē : I. 125; Callisto, daughter of Lycaon king of Arcadia; she was beloved by Zeus, and having been changed by the jealous Hera into a bear, was placed by him among the stars as the constellation of the Great Bear (Helicē).
- XXV. 165, 180; the chief city of Achaea.
- Helicon : XXV. 209, *Inscr.*, I. 2; a mountain of Boeotia sacred to the Muses.
- Hellespont : XIII. 20.
- Hēphaestus : II. 134; Mosch., II. 38; *Meg.*, 106.
- Hera : IV. 22, XV. 64, XVII. 133, XXIV. 13; Mosch., II. 77; *Meg.*, 38.
- Heracles (Hercules) : II. 121, IV. 8, VII. 150, XIII. 37, 70, 73, XVII. 20, 26, 27, XXIV. 1, etc., XXV. 71, etc.; *Meg.*, 95.
- Hermes : I. 77, XXIV. 115, XXV. 4; Bion, V. 8; Mosch., II. 56; *Egg*, 7.

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- Hesiod**, Mosch., III., 87; the early Epic poet; he was regarded as second to Homer.
- Hesperus**: Bion, IX. 1.
- Hiero**: XVI. 80, etc.; king of Syracuse, 270-216 B.C.
- Himera**: v. 124; a river of the district of Sybaris in S. Italy.
- Himeras**: VII. 75; a river near the town of Himera in N. Sicily.
- Hippocōn**: VI. 41, x. 16
- Hippomenes**: III. 40, *where see note*.
- Hippōnax**: *Inscr.*, XIX. 1; the Iambic poet of Ephesus; he was famous for his lampoons, and flourished about 540 B.C. at Clazomenae in Asia Minor.
- Homer**: XVI. 20; Mosch., III. 71; *Aze*, 7.
- Hōmōlē**: VII. 103, "a mountain of Thessaly, a seat of the worship of Pan.
- Hyētis**: VII. 115; a spring near Miletus in Asia Minor.
- Hylas**: XIII. 7, etc.; a youth beloved by Heracles.
- Hymen**: XVIII. 58; Bion, I. 87, 90.
- Hymettus**: Vest., 21; a mountain of Attica famous for its marble and its honey.
- Iasion**: *see* Jason.
- Icaria**: IX. 26; an island of the E. Aegean.
- Ida**: I. 105, XVII. 9; Bion, II. 10; a mountain of the Troad.
- Idaliūm**: XV. 100; a town of Cyprus, a seat of the worship of Aphrodite.
- Idas**: XXII. 140, etc.; son of Aphareus mythical king of Messenia.
- Ilium**: XXII. 217; Troy.
- Ilius**: XVI. 75; Dos., 17; grandfather of Priam and king of Troy.
- Inachus**: Mosch., II. 44, 51; son of Oceanus and first king of Argos; he was the father of Io.
- Inhospitables**: Bion, VIII. 4, *where see note*.
- Ino**: XXVI. 1, 22; daughter of Cadmus mythical king of Thebes.
- Io**: Mosch., II. 44; an Argive princess beloved by Zeus; owing to Hera's jealousy he turned her into a cow, in which shape, pursued by a gadfly sent by Hera, she wandered over land and sea till she reached Egypt, where Zeus restored her to human form and she became by him mother of Epaphus king of Egypt.
- Iolcus**: XIII. 19; the city of Thessaly whence Jason set out in quest of the Golden Fleece.
- Ionia**: XVI. 57, XXVIII. 21; the Greek cities of the mid-Aegean coast of Asia Minor.
- Iphicles**: XXIV. 2 etc.; *Meg.*, 53, 111, 118; brother of Heracles; *see* Alcmena.
- Iris**: XVII. 134; messenger of the Gods.
- Isthmus**: *Meg.*, 49; the neck of land joining the Peloponnese to central Greece.
- Jasion (Iasion)**: III. 50; a son of Zeus and Electra; he was beloved by Demeter.
- Jason**: XIII. 16, 67, XXII. 31; son of Aeson the rightful king of Iolcus, was sent by the usurper Pelias, who hoped thus to be rid of him, to fetch the Golden Fleece from Colchis.
- Justice**: Mosch., III. 114.
- Lābas**: XIV. 24.
- Lacedaemon**: *see* Sparta.
- Lacinium**: IV. 33; a promontory near Croton in S. Italy, a seat of the worship of Hera.
- Lācon**: v. 2, etc.
- Laërtes**: XVI. 56; father of Odysseus.
- Lagid (son of Lagus)**: XVII. 14; Ptolemy I, Soter, king of Egypt, 323-287 B.C.
- Lampriadas**: IV. 21.
- Lampūrus (White-tail)**: VIII. 65; the name of a dog.
- Laocoösa**: XXII. 206; wife of Aphareus.
- Lapiths**: XV. 141; a Thessalian tribe who waged a famous war against the Centaurs.

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- Larissa: XIV. 30; a city of Thessaly.
- Latmus: XX. 39; a mountain of Caria in Asia Minor.
- Latymnus: IV. 19; a mountain near Croton in S. Italy.
- Lêda: XXII. 1, 214; mother of Castor and Polydeuces; *see* Helen.
- Lepargus (White-coat): IV. 45; the name of a calf.
- Lesbos: Mosch., III. 89; an island of the E. Aegean, birthplace of Alcaeus and Sappho.
- Lêthê: Mosch., III. 22; a river of the lower world, from which the souls of the departed drank oblivion of life.
- Lêto: XVIII. 50; mother of Apollo and Artemis.
- Leucippus: XXII. 138, 147; brother of Aphareus mythical king of Messenia.
- Libya: I. 24, III. 5, XVII. 87; Mosch., II. 39.
- Lilybê: XVI. 77; the W. promontory of Sicily.
- Linus: XXIV. 105; a mythical singer, son of Apollo.
- Lipâra: II. 133; a group of islands N.E. of Sicily.
- Lityerses: X. 41; *see* Introduction to X.
- Love: I. 37, 93, 97, 98, 103, 130, II. 29, 55, 64, 69, etc., 118, 133, 151, III. 15, 42, VI. 18, VII. 56, 96, 102, 117, X. 10, 20, 57, XI. 1, 80, XII. 10, XIII. 1, 48, XIV. 26, 52, XV. 120, XVII. 51, XIX. 1, XXIII. 4, 9, 20, 43, XXVII. 20, XXIX. 22, XXX. 26; Bion, I. 2, etc., 39, 40, II. 5, V. 2, etc., VI. 1, 5, 10, X. 4, XIV. 1; Mosch., I. 1, 2, III. 67, 83, V. 4, VI. 8, VII. 2; *Adon.*, 6, 41.
- Lýcaeus: I. 123; a mountain of Arcadia.
- Lýcôn: I. 126; a mythical king of Arcadia.
- Lycia: XVI. 48, XVII. 89; the most southerly district of W. Asia Minor.
- Lycidas: VII. 13, etc., XXVII. 42; Bion, II. 1, 5, VI. 10.
- Lycomêdes: Blon, II. 8, 15; a mythical king of Scyros.
- Lýcon: II. 76, v. 8.
- Lycôpas: V. 62.
- Lýcôpê: VII. 72.
- Lýcôpeus: VII. 4.
- Lýcus (Wolf): XIV. 24, 47.
- Lýdê: Mosch., v. 2; a nymph.
- Lydia: XII. 36; the middle district of W. Asia Minor.
- Lynceus: XXII. 144, etc.; son of Aphareus, mythical king of Messenia.
- Lysimeleia: XVI. 84; a marsh near Syracuse.
- Maenâlus: I. 124; a mountain of Arcadia.
- Maetian (Scythian): XIII. 56.
- Magnesia: XXII. 79; the easternmost district of Thessaly.
- Maid, The: *see* Persephonê.
- Mâlis: XIII. 45.
- Medêa: II. 16; a celebrated sorceress, daughter of Aëtes king of Colchis; falling in love with Jason she enabled him by her arts to win the Golden Fleece.
- Medeius: *Inscr.*, XX. 2.
- Mêgâra: XII. 27, XIV. 49; a famous city of the E. end of the Corinthian Gulf.
- *Meg.*: daughter of Creon king of Thebes, and wife of Heracles.
- Melampus: III. 43; *where see* note.
- Melanthius: V. 150; the faithless goatherd of Odysseus; he was slain by him for aiding with the suitors of Penelopê.
- Mêles: Mosch., III. 71; *where see* note.
- Melitôdes: xv. 94; an epithet of Persephonê.
- Melixo: II. 146.
- Memnon: Mosch., III. 43; son of Tithônus and the Dawn, and king of Ethiopia; he came to the help of Priam in the Trojan War and was slain by Achilles. The myth of the Birds of Memnon appears in different forms; according to the form apparently followed here, Zeus, in order to comfort the sorrowing mother,

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- turned the ashes of the dead warrior into birds which every year visited the tomb to lament him.
- Menalcas**: VIII. 2, etc., IX. 2, etc., XXVII. 44; a mythical shepherd.
- Menelæus**: XVIII. 1, 15, XXII. 217; Mosch., III. 79; mythical king of Sparta, and husband of Helen.
- Mênios**: XXV. 15; a river of Elis.
- Mermnon**: III. 35.
- Messënia**: XXII. 158, 208; a district of the Peloponnese.
- Micon**: v. 112.
- Midea**: XIII. 20, XXIV. 1; a town of Argolis in the Peloponnese.
- Milëtus**: xv. 126, XXVIII. 21, *Inscr.*, VIII. 1; a city of Ionia.
- Milon**: IV. 6, etc., VIII. 47, 51, x. 7, 12.
- Minyas**: XVI. 104; a Hero of Orchomenus in Boeotia.
- Mitylênê**: VII. 52, 61; Mosch., II. 92; the chief city of the island of Lesbos in the Aegean.
- Moon**: II. 10, 60, etc., 165, XX. 37, 43, XXI. 19; Bion, IX. 5.
- Morson**: v. 65, etc.
- Muse**: I. 9, 20, 64, etc., 141, 144, v. 80, VII. 12, 37, 47, 82, 95, 129, IX. 28, 32, 35 x. 24, XI. 6, XVI. 3, 29, 58, 69, 107, XVII. 1, 115, XXII. 221, *Inscr.*, x. 4, XXI. 4; Bion, VI. 1, XIV. 1, 2; Mosch., III. 8, etc., 65, 96.
- Mycênæ**: XXV. 171; Bion, II. 13; a city of the Peloponnese.
- Mygdonian**: Mosch., II. 98; *where see note*.
- Myndus**: II. 29, 96; a town of Caria opposite Cos.
- Myrine**: Vest., 25; the chief city of Lemnos, an island of the N. Aegean.
- Myrson**: Bion, II. 1.
- Myrto**: VII. 97.
- Nâls**: VIII. 43, 93.
- Naxos**: Vest., 4; an island of the mid-Aegean.
- Neæ**: Vest., 25; an island near Lemnos in the N. Aegean.
- Neæthus**: IV. 24; a river near Croton in S. Italy.
- Necessity**: XXIII. 12; *Wings*, 3; *see* Chaos.
- Néleus**: XXVIII. 3; son of Codrus mythical king of Athens; he founded Miletus.
- Némëa**: xxv. 169, etc.; a valley of Argolis, in the Peloponnese.
- Nêreïds**: VII. 59; daughters of the sea-God Nereus.
- Nicias**: XI. 2, XIII. 2, XXVIII. 7, 9. *Inscr.*, VIII. 3; *see Introduction*, p. x.
- Nightingale** (Aëdon): Mosch., III. 38; wife of Zethus king of Thebes; she killed her son Itylus by mistake, and Zeus turned her into the ever-mourning nightingale.
- Nile**: VII. 114, XVII. 80, 98; Mosch., II. 51, 53.
- Niôbê**: *Meg.*, 82; wife of Amphion, king of Thebes: she boasted to Leto of the number of her children, whereupon they were slain by Apollo and Artemis; her lamentations for them were proverbial.
- Nisæan**: XII. 27; descendants of Nisus, mythical king of Megara.
- Nomææ**: XXVII. 42.
- Nÿcheia**: XIII. 45.
- Nymphs**: I. 12, 22, 66, 141, IV. 29, v. 12, 17, 54, 70, 140, 149, VII. 92, 137, 148, 154, XIII. 43, 44, 53, *Inscr.*, v. 1; Bion, I. 19; Mosch., III. 18, 29, 106.
- Nÿsa**: Vest., 6; the birthplace of Dionysus.
- Bion, II. 31.
- Odysseus** (Ulysses): XVI. 51; Mosch., III. 116; one of the chief Greek Heroes before Troy; his wanderings on his return to Greece are the subject of the *Odyssey*.
- Oeagrian**: Mosch., III. 17; *where see note*.
- Oecus**: VII. 116; a high-perched city of Ionia.
- Oenônê**: Bion, II. 11; wife of Paris before he carried off Helen.
- Olîas**: III. 26.

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- Olympus : xvii. 132; the abode of the Gods.
- Orchoménus : xvi. 105; a town of Boeotia.
- Orestes : Blon, viii. 4; son of Agamemnon; having slain his mother and her paramour in revenge for their murder of his father, he was henceforth pursued by the Furies, till upon Apollo's advice he fetched the image of Artemis from the Tauric Chersonese.
- Orion : vii. 54, xxiv. 12.
- Oromédon : vii. 46; *where see note*.
- Orpheus : Mosch., iii. 18, 116, 123; the mythical pre-Homeric poet, son of Oeagrus, king of Thrace, and Calliopè the Muse : *see Eurydice*.
- Orthon : *Inscr.*, ix. 1.
- Othrys : iii. 43; a mountain of Thessaly.
- Paeon : v. 79, vi. 27, *Inscr.*, i. 3, viii. 1; Apollo the Healer.
- Pallas : *Aze*, 8.
- Pamphylia : xvii. 88; a district of the south coast of Asia Minor.
- Pan : i. 3, 16, 123, iv. 47, 63, v. 14, 58, 141, vi. 21, vii. 103, 106, xxvii. 36, 51, *Inscr.*, ii. 2, iii. 3, v. 6; Bion, v. 7; Mosch., iii. 28, 55, 80, v. 1; *Pipe*, 5; *Dos*, 15; *Vest.*, 5; God of pastures, flocks, and shepherds.
- Paphos : xxvii. 15, etc.; Blon, i. 64; a city of Cyprus; a famous seat of the worship of Aphrodite.
- Parnassus : vii. 148; a mountain of Boeotia, sacred to the Muses.
- Paris : xxvii. 1; *Pipe*, 12; son of Priam, mythical king of Troy; he carried off Helen from the house of Menelaüs at Sparta and thus gave rise to the Trojan War.
- Paros : vi. 38; Mosch., iii. 91; an island of the S. Aegean, famous for its marble; the birthplace of Archilochus.
- Patroclus : xv. 140; friend of Achilles, slain before Troy.
- Pegäsus : Mosch., iii. 77; the winged horse upon which Bellerophon slew the Chimaera; by a stroke of his hoof he made upon Mt. Helicon the spring Hippocrène, which became sacred to the Muses.
- Peirithoüs : Bion, viii. 2; mythical king of the Lapiths and friend of Theseus, with whom he attempted to carry off Persephonè from Hades.
- Peisander : *Inscr.*, xxii. 4; an Epic poet of Camirus in Rhodes; he flourished in the sixth century B.C.
- Pelasgians : xv. 142; an ancient people of Greece, connected by some traditions particularly with Argos.
- Pèleus : xvii. 56; Bion, ii. 6; king of the Myrmidons of Phthia in Thessaly, and father of Achilles.
- Peloponnesian : xv. 92.
- Pèlopa : viii. 53, xv. 142; mythical king of Pisa in Elis, and father of Atreus; he gave his name to the Peloponnese.
- Pèneius : i. 67; *where see note*.
- Pentheus : xxvi. 10, etc.; son of Agavè and grandson of Cadmus, mythical king of Thebes; he was killed by his mother in a Bacchic frenzy for resisting the introduction of the worship of Dionysus.
- Peristèrè : *Inscr.*, xvi. 5.
- Persephonè (The Maid) : xvi. 83; Bion, i. 54, 96; Mosch., iii. 119. *where see note; Meg.*, 75.
- Perseus : xxiv. 73, xxv. 173; son of Zeus and Danaë, and grandfather of Alcmena.
- Persians : xvii. 19.
- Phaëthon : xxv. 139; the planet Jupiter.
- Phalarus (Piebald) : v. 103; the name of a sheep.
- Phanotè : xxiv. 116; a town of Phocis in central Greece.
- Philammon : xxiv. 110; a pre-Homeric poet and musician.
- Phyllus : ii. 115, *where see note*; vii. 105, etc.
- Phyllita : ii. 145.
- Philitas (Philetas) : vii. 40; *see Introduction*, p. xi.

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- Philoetius: XVI. 55; the oxherd of Odysseus.
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 Phoroneus: XXV. 200; a mythical king of Argos.
 Phrasidamus: VII. 3, 131.
 Phrygia: XV. 42, XVI. 75, XX. 35; a district of central Asia Minor.
 Phyleus: XXV. 55, etc.
 Physicians: IV. 23; a people dwelling near Croton in S. Italy.
 Pierian: X. 24, XI. 3; *Egg*, 12; a name of the Muses, from Pieria in Thrace, an old seat of their worship.
 Pindar: Mosch. III. 88; the great lyric poet of Boeotia; he lived from 518 to about 440.
 Pindus: I. 67; *where see note*.
 Pisa: IV. 29; Mosch., VI. 1; a city of Elis, near Olympia, where the famous Games were held.
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 Pluteus (Pluto): Mosch., III. 22, 118, 126; God of the lower world.
 Plutus: X. 19.
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 Polypheumus: VI. 6, 19, VII. 152, XI. 8, 80; Bion, II. 3; *see* Cyclopes.
 Pontus (*or* the Pontic): XXII. 28; the Black Sea.
 Poseidon: XXI. 54, XXII. 97, 133.
 Praxinoa: XV. 1, etc.
 Praxiteles: v. 105; if not the great sculptor, perh. the one mentioned in the will of the philosopher Theophrastus (who died in 287); he is thought to have been his grandson.
 Priam: XVI. 49, XVII. 119, XXII. 219; mythical king of Troy.
 Priapus: I. 21, 81; *Inscr.*, III. 3, IV. 13; Mosch., III. 27; the rustic God of fertility.
 Propontis: XIII. 30; the Sea of Marmora.
 Proteus: VIII. 52; son of Poseidon and keeper of his flocks of seals.
 Ptélée: VII. 65; *where see note*.
 Ptereläus: XXIV. 4; a son of Poseidon killed in war by Amphitryon.
 Ptolemy (II, Philadelphus): XIV. 59, XV. 22, 46, XVII. 3, etc.; king of Egypt, 285-247 B.C.
 Pylades: Bion, VIII. 5; son of Strophius king of Phocis; he was the friend of Orestes and accompanied him on his journey to the Tauric Chersonese.
 Pylus: III. 44; a city of the W. coast of the Peloponnese.
 Pyrrha: *Meg.*, 52; daughter of Creon king of Thebes, wife of Iphicles, and sister of Megara.
 Pyrrhus: IV. 31; a lyric poet, XV. 140; son of Achilles and Deidameia, called also Neoptolemus; he fought at Troy.
 Pythagorean: XIV. 5; a philosopher of the ascetic school of Pythagoras.
 Pythian: *Inscr.*, I. 3; a name of Apollo.
 Pyxa: VII. 130; a town of Cos.
 Rhea: XVII. 132, XX. 40; wife of Cronus.
 Rhêneia: XVII. 70; an island of the Aegean, near Delos.
 Rhodopê: VII. 77; a mountain of Thrace.
 Samos: VII. 40, XV. 126; an island of the E. Aegean.
 Sappho: Mosch., III. 91; the great poetess of Lesbos; she flourished about 590 B.C.
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 Scôpads: XVI. 36; a noble house of Thessaly.

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- Semirámis : XVI. 100; mythical queen of Nineveh.
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- Sicéldas : VII. 40; *see Introduction*.
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- Simichidas : VII. 21, etc.; *Pipe*, 12; *see Introduction*.
- Símoeis : XVI. 75; a river of Troy.
- Símus : XIV. 53.
- Siren : Mosch., III. 37; the Siren who in Homer is a birdlike Death-spirit luring sailors to their doom, appears in like form upon sepulchral monuments singing a dirge for the dead.
- Sisýphus : XXII. 158; the mythical founder of Ephra or Corinth.
- Song : IX. 32; Mosch., III. 112.
- Sparta (Lacedaemon) : XVIII. 1, etc., XXII. 5; Bion, II. 11, 13.
- Strýmon : Mosch., III. 14; a river of Macedonia.
- Sun : XII. 9, XVI. 76, XXII. 84, XXV. 54, 85, 118, 130; Bion, III. 12, 16; Mosch., I. 23.
- Swallow : (Chelidon) : Mosch., III. 39; daughter of Pandareus of Ephesus and sister of Aëdon; ravished by her brother-in-law Polytechnus, she was changed by Artemis into a swallow.
- Sybaris : V. 1, etc., a Greek city of S. Italy.
- Syracuse : XV. 90, XVI. 78, *Inscr.*, IX. 1, XVIII. 5; Mosch., III. 93, the chief city of Sicily.
- Syria : X. 26, XV. 114, XVII. 87; Bion, I. 77.
- Tartarus : Mosch., III. 116; the lower world.
- Téiréias : XXIV. 65, 102; a mythical blind seer of Thebes.
- Telémächus : *Pipe*, 1; the son of Odysseus.
- Télamon : XIII. 37; son of Aeacus and brother of Peleus.
- Télemus : VI. 23; a soothsayer among the Cyclopes.
- Telephassa : Mosch., II. 40; mother of Europa.
- Teos : *Inscr.*, XVII. 3; Mosch., III. 90; a city of Ionia, the birth-place of Anacreon.
- Teucrian : Dos., 4, 18; Trojan, from Teucer first king of Troy.
- Thalysia : VII. 3, 31.
- Thebes : XVI. 105, XXVI. 25; *Meg.*, 36.
- Theocritus : Mosch., III. 93; Dos., 10.
- Théseus : II. 45; Bion, VIII. 2; the great Hero of Attica.
- Thessaly : XII. 14, XIV. 12, XVIII. 30; the chief district of N. Greece.
- Thestius : XXII. 5; father of Leda.
- Thestýlis : II. 1, etc.
- Thétis : XVII. 55; Mosch., III. 79; a sea-nymph, daughter of Nereus, and mother by Peleus of Achilles.
- Theugénis : XXVIII. 13, 22.
- Theumáridas : II. 70.
- Thrace : II. 70, XIV. 46, *Inscr.*, XX. 1; Vest., 25; the barbarous N. part of the Greek peninsula.
- Thúril : V. 72, a Greek city of S. Italy.
- Thymbris : I. 118; a district of Sicily.
- Thyónichus : XIV. 1, etc.
- Thyrsis : I. 19, etc., *Inscr.*, VI. 1.
- Tinnagétus : II. 8, 97.
- Tiryna : XXV. 171; *Meg.*, 38; a famous city near Argos.
- Títýrus : III. 2, etc., VII. 72.
- Títýus : XXII. 94; an enormous giant who for offering violence to Artemis was cast into Tartarus.
- Tráchis : XXIV. 83; a town of Thessaly.
- Trinacria (three-cornered) : XXVIII. 18; Sicily.
- Triópum : XVII. 68; *where see note*.
- Tritons : Mosch., II. 123; fish-like deities, sons of Poseidon.
- Troy : XV. 140.
- Týdeus : XVII. 54, XXIV. 130; son of Oeneus mythical king of Calydon, and father of Diomed; he

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- was the friend of Adrastus and one of the "Seven against Thebes." Tyndareus: XVIII. 5; Mosch., III. 78; see Helen.
 Tyndarid (son of Tyndareus): XXII. 89, etc.
 Tyre: *Pipe*, 10.
Wolf: XIV. 24, 47.
Xēnēa: VII. 73, the nymph for love of whom Daphnis died by reason of his vow of celibacy.
Xēnocles: *Inscr.*, X. 2.
Zacynthus: IV. 32; a city and island off the W. coast of the Peloponnese.
Zeus: IV. 17, 43, 50, V. 74, VII. 39, 44, 93, VIII. 59, XI. 29, XIII. 11, XV. 64, 70, 124, XVI. 1, 70, 101, XVII. 1, 17, 33, 73, 78, 133, 137, XVIII. 18, 19, 52, XXII. 1, 95, 115, 137, 210, XXIV. 21, 82, 99, XXV. 42, 159, 160, XXVI. 31, 34, XXVIII. 5, *Inscr.*, XXII. 1; *Blon*, X. 1; Mosch., II. 15, etc.; *Meg.*, 46.
Zōpyrion: XV. 13; a diminutive of the name *Zōpyrus*.

ADDITIONAL NOTE ON THEOCRITUS I. 29ff.

(1) Some scholars, following Suidas' explanation, take *ἐλινύσῳ* as the ivy-flower. This meaning may have been invented to explain the passage; it is not recorded in the Scholia. But it cannot be denied that *κεκοιμένος* (or *κεκοιτισμένος*, as some mss give it) "dusted" suits the groups of dots which represent the ivy-flower on many ancient cups. (2) In these days when what were thought unlikely emendations, e.g. at 2. 82, 15. 7, 145, have found support in papyri, it is perhaps only natural that I should wish to record, against the advice of most of the friends I have consulted, that I have thought of *ἐνὶ χρυσῷ κεκοιτισμένος* (*ενι* from *ελι* below, cf. *πενία* ~ *πέλεν* at 21. 16-17), "carved," or perhaps "stamped," i.e. *repuissé*, "in gold"—intended as an ignorant exaggeration in describing what appears to have been a wooden cup with painted decorations (cf. *ἀργυροκοπιστήρ*, *ἐναργυρίζομαι*, and *ἐγχρυσος* which presupposes the phrase *ἐν χρυσῷ*). In either of these cases *ἃ δὲ ἐλινύσῳ* must mean "the ivy-tendril." It should be noted that however we take the passage, in accordance with Greek custom the first *δέ* and not the second must mark the contrast with *περὶ μὲν χεῖλη*. For this reason I now (1937) favour Meineke's *κατ' ὥτων* (cf. *ἀμφῶες* above), a proposal of which I have been reminded by Professor Campbell.

J. M. E.

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